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The
Priscilla Hardanger Book

A COLLECTION OF BEAUTIFUL DESIGNS IN
HARDANGER EMBROIDERY

With Lessons and Stitches

EDITED BY

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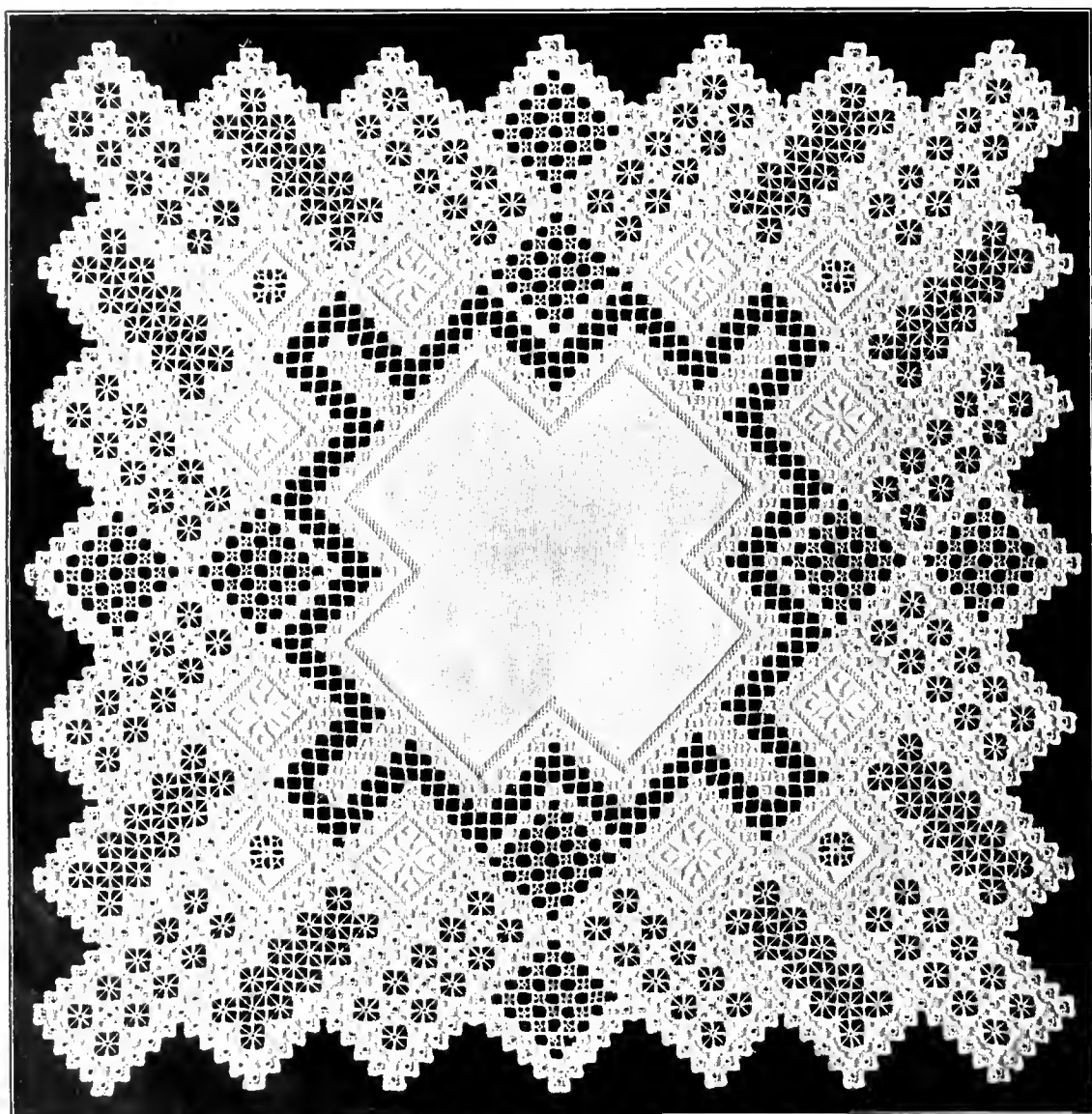
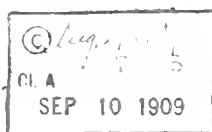


FIG. 21. CENTREPIECE. SEE DETAILS, FIG. 22, PAGE 8, AND FIG. 23, PAGE 9



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Stitches for Hardanger Embroidery

HARDANGER embroidery takes its name from the little town of Hardanger on the fiord of that name in western Norway. The work in its original form is very old, as long ago in Persia and Asia it was worked in colored silks on a very fine gauze netting. The work is easily done, and is not trying to the eyes or nerves. The one absolutely necessary requirement is the correct counting of the threads.

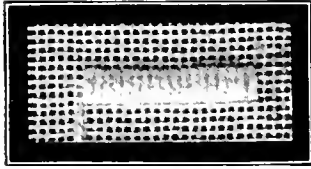


FIG. 1. KLOSTER STITCH

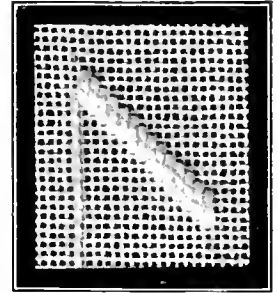


FIG. 2. KLOSTER STITCH
WORKED DIAGONALLY

As the square is the principle upon which Hardanger embroidery is based, any fabric woven with a square mesh so that warp and filling are the same size may be used. When the threads are drawn, a perfect square must always result. Hardanger canvas, manufactured especially for the purpose, is most commonly used, and the various sizes of scrim and Congress canvas are also suitable. Many dress materials are adapted to this work, and the possibilities of Hardanger embroidery directly upon the fabric of the dress, and worked in the same or harmonizing colors, is especially alluring to the feminine mind.

The uses to which this beautiful embroidery may be put are many. With the Norwegian woman the apron is a most important part of her wardrobe, and this she decorates most elaborately. Hardanger embroidery makes an excellent decoration for curtains, portières, and bed-spreads. It is a beautiful ornamentation for lunch-cloths, sideboard-scarfs, buffet-covers, tray-cloths, bags, collars and cuffs, belts, blouses, towels, centrepieces, pillow-covers, and gowns. One pretty conceit is the little Hardanger medallion used as the cover for button molds.

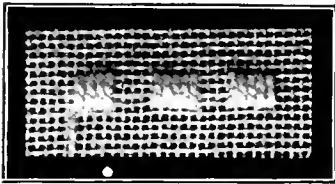


FIG. 3. KLOSTER BLOCKS

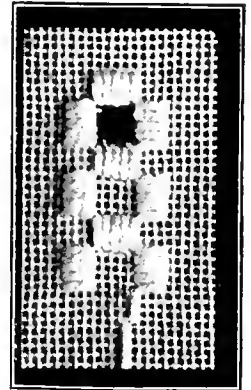


FIG. 4. BLOCKS WITH
CUT CANVAS

When undertaking a piece of Hardanger embroidery the first thing to be done is to deeply overcast the edges of the canvas to prevent fraying. All work must be embroidered before any threads are cut. To cut and draw out the threads and then attempt to embroider is to invite trouble and disaster. The canvas edges will ravel, the working thread will not lie in the proper position, and the cut edges will catch the thread to its injury.

The only materials necessary for the work are a pair of scissors, very sharp, and with pointed ends. A dull pair will not cut the canvas clean and close to the embroidery, and the result is a ragged appearance to the work. Two sizes of working thread are necessary. The coarser is for the embroidery or blocking, and the finer for the weaving. A variety in effect is produced by using a soft-finished cotton for the embroidery and a fine-finished linen or mercerized thread for the weaving. For these, two sizes of blunt-pointed needles are necessary. Many workers get best results by using embroidery hoops for the work.

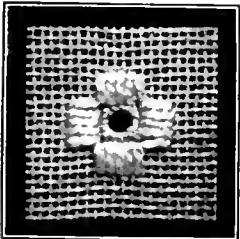


FIG. 5. BLOCKS WITH
EYELET

It is well for the needlewoman who undertakes Hardanger embroidery, even though she possesses a book of instructions, to make

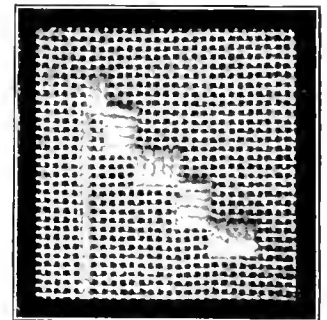


FIG. 6. DIAGONAL BLOCKS

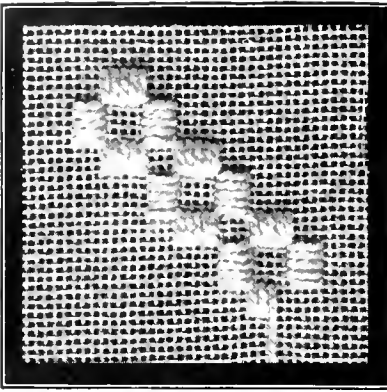


FIG. 7. DOUBLE ROW OF DIAGONAL BLOCKS

a sampler, learning on this the actual making of the stitches before a piece of work is undertaken.

The two principal or foundation stitches for Hardanger embroidery

are the satin or kloster stitch used for the solid parts of the design, and the over-and-under weaving used in the drawn spaces. These two stitches are varied so as to form a great number of decorative effects.

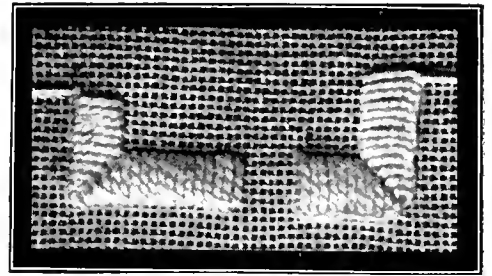


FIG. 8. MITRED CORNERS

FIGURES 1, 2.—The kloster stitches are always worked before any of the cutting of the canvas is attempted. These stitches in their simplest form (Fig. 1) are worked in parallel rows. The thread is brought up through the selected mesh and carried in a straight line over four warp threads, down through the mesh including them, and up through the first mesh to the left of the starting-point. These stitches may be continued in an unbroken straight line, as shown in Fig. 1. If worked on the diagonal of the canvas, each stitch is lifted one mesh, as in Fig. 2.

FIGURES 3, 4, 5.—The little kloster blocks, so typical of Hardanger embroidery and which in some form make the outlines of all the open-work, consist of five stitches over four threads with four warp threads between the blocks (Fig. 3). To obtain the square or battlemented effect (Fig. 4), a block is worked lengthways of the canvas, and at the completion of the fifth stitch the needle is brought up in the same line, but four meshes to the left. The thread is drawn through, and the needle again inserted in the upper mesh of the last stitch. This makes the first stitch of the second block, widthways of the canvas. The other four stitches are worked and the thread carried down the underside of the work between stitches and canvas to the line of the lower edge of the

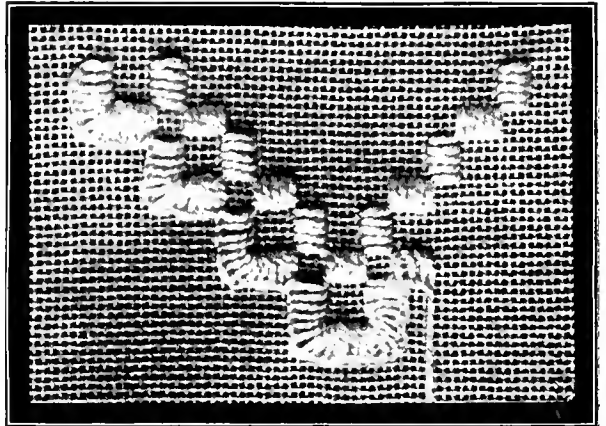


FIG. 9. DIAGONAL BUTTONHOLING FOR EDGE

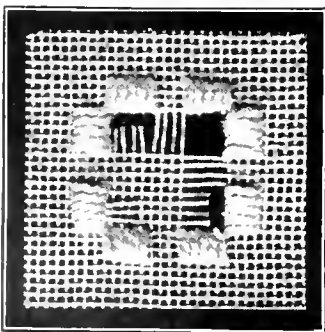


FIG. 10. WAY OF CUTTING THREADS

first block and four meshes to the left. From this point the third block (in line with the first) is begun. When all the horizontal blocks with their alternating uprights have been worked, a second row parallel with the first and connecting with the uprights is worked. The enclosed squares of canvas may be cut out (Fig. 4), or an eyelet may be worked in the centre (Fig. 5).

FIGURE 6 shows simple blocking on the diagonal of the canvas (see Fig. 4).

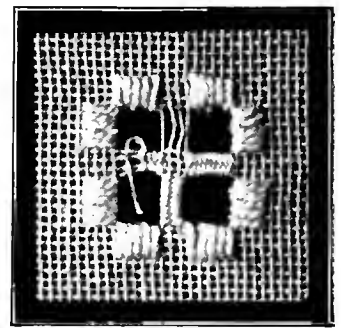


FIG. 11. WAY OF WEAVING BARS

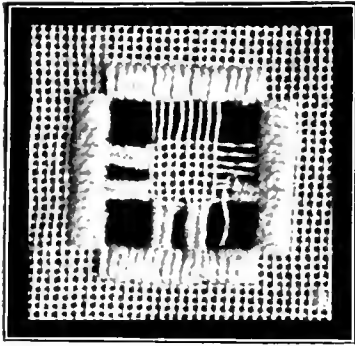


FIG. 12. WAY OF WEAVING
DOUBLE BARS

FIGURE 7 shows a double row of Fig. 6 enclosing squares of canvas.

FIGURE 8.—The mitred corner shown in Fig. 8 is very attractive, and in some places may be used with excellent effect; but it is not good for a buttonholed border, as the last or corner stitches are over only one or two warp threads, and when the outside canvas is cut away, the cut ends under

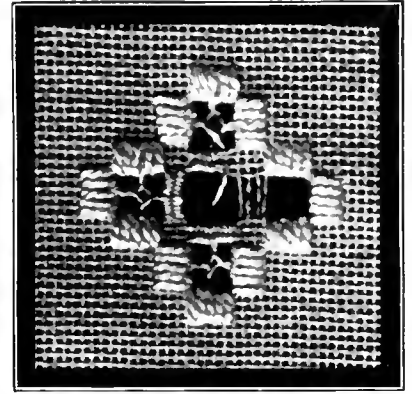


FIG. 13. WAY OF WORKING
LACE STITCH

the corner stitches will pull out. If mitred corners are desired for a border the canvas underneath should be reinforced with a strip of soft lawn through which the buttonholing is worked with each stitch into the canvas. When the border is completed, the uncovered portions of the lawn are cut away. The buttonholed border may be still further strengthened by a line of machine stitching close to the outer edge of the stitches. A very pretty result is produced by working a second row of close buttonhole-stitches just over the edge of the first row after the outer canvas has been cut away.

FIGURE 9.—The edge of Hardanger embroidery is usually finished with a hemstitched hem or a row of close buttonhole-stitches over four threads. At each rounding of a corner the stitches are taken in the corner mesh and carried along diagonally until four warp threads are covered. The direction is then turned at right angles and the buttonhole-stitches worked still from the same mesh until the corner is turned. They are then continued until an inner corner is reached. Here they are parted at right angles.

FIGURE 10.—Care must be exercised in cutting the threads for the openwork of the design. Warp threads are always cut along the side of the blocks and never at their ends. In this way the cut threads always extend in the same direction as the stitches of the adjoining block.

FIGURE 11 shows the method of weaving the groups of four warp threads left after the cut threads have been drawn out. The needle is passed under the first two threads, up at the middle, and over the last two threads. These bars are woven closely and evenly with the finer thread.

FIGURE 12.—Each side of Fig. 12 consists of a kloster block seventeen stitches long enclosing

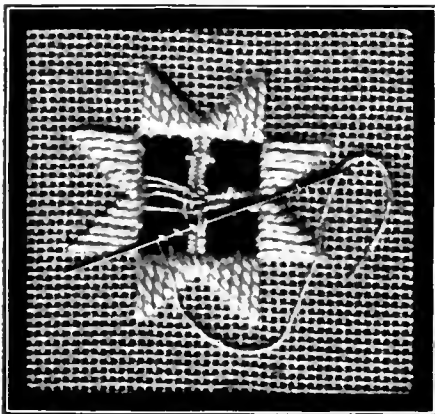


FIG. 14. WAY OF MAKING PICOT
ON WOVEN BAR

a square of sixteen warp threads with four threads cut and drawn at each corner, leaving a group of eight threads at the middle of each side. These are divided into pairs of four each, and woven in the usual way.

FIGURE 13.—In this detail the enclosing bars are woven until the

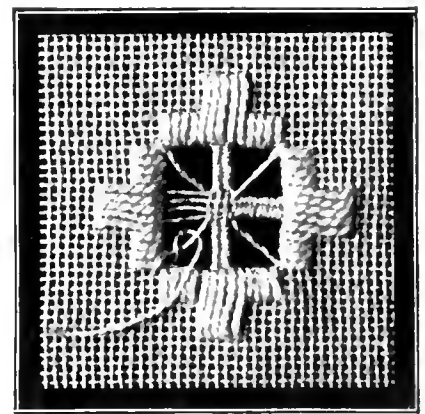


FIG. 15. WAY OF MAKING
TWISTED BARS

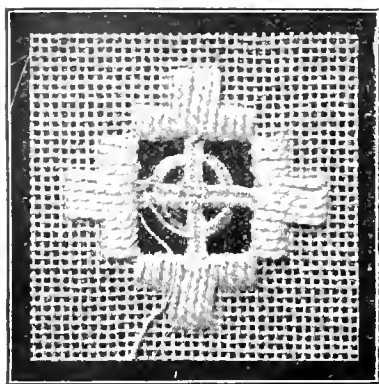


FIG. 16. WAY OF WORKING
BUTTONHOLED CIRCLE

drawn up tightly as before, and is again passed under the same two threads to keep the picot in position at the outer edge of the bar. It is then passed under the other two threads and a second picot made on the other side of the bar, the weaving of which is then continued.

FIGURE 15. — In this detail a square of canvas twelve threads each way is enclosed on each side by a block of four stitches over four threads, five over eight threads, and four over four threads. The four corner threads of the enclosed square are cut and drawn out. The remaining bars are closely woven over two and under two threads. At the completion of each bar the thread is carried from the centre diagonally across to the outside corner of the adjoining little square and twisted back. If preferred, these twisted bars may be two long bars reaching from opposite corners of the enclosed squares and crossing in the middle.

FIGURE 16. — In this detail the four corner threads each way of the enclosed square of twelve threads are cut and drawn out. The remaining groups of four threads each are then woven and embellished with a buttonholed circle. The first group of four threads is woven over two and under two for its entire length. The weaving of the second bar is begun at the centre of the square and woven over two and under two for half its length. The thread is then entered into the middle of the first, or completed, bar, back to the second bar, and again into the first. This makes three threads connecting the two bars. These are closely buttonholed back to the second bar and the weaving continued until the second bar is completed. The thread is carried along the blocking to the third bar, which is woven for half its length. The thread is then carried three times back and forth between this and the second bar, the connection closely buttonholed, and the third bar completed. When the fourth bar is woven half its length, the three connecting threads are carried to the third bar and buttonholed. Then three are carried to the first bar and buttonholed, completing the circle. The weaving of the fourth bar is then completed.

FIGURE 17. — The eyelets shown in this cut are made with the finer thread. A square of four threads is included in each of the small eyelets. The needle is brought up at the corner mesh of this square, and from the middle mesh a close over-and-over stitch is taken into each mesh along the four sides of the square. No warp threads are cut, but drawing each stitch tight pulls them away from the centre and makes the opening. Six and eight threads are included in the larger eyelets.

FIGURE 18. — Each side of this square is enclosed with a continuous row of stitches, four over four threads, four over eight, five over twelve, four over eight, and four over four, enclosing a square twenty threads each way. Eight threads

middle of the fourth side of a little open square is completed. A single buttonhole-stitch is then worked into the middle of each of the other three sides, the thread returned to the fourth side, and the remaining half bar woven (see also Fig. 18).

FIGURE 14. — A new arrangement of kloster-stitches is shown in Fig. 14. Each side consists of two triangles meeting at the middle. The first or end stitch is over eight threads. The succeeding ones are over seven, six, five, four, three, and two threads. The other half is then increased by working over three, four, five, six, seven, and eight threads. After the four corner threads are cut and drawn, the remaining bars are closely woven and decorated with French-knot picots (Fig. 14). The needle is passed under two threads as usual, and while in this position the thread is brought forward and around the needle two or three times. The needle is pulled through and the thread

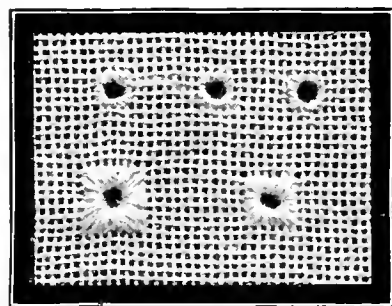


FIG. 17. WAY OF WORKING EYELETS

are cut away at the corners in each direction, leaving four threads in the middle of each side. These are divided into groups of two, and are closely woven with the finer thread over one and under one. The first bar is woven for its entire length. When the second bar is half woven, the thread is entered in a buttonhole-stitch into the middle of the woven bar, then into the adjoining side, then into the next side and back to the half-woven bar, which is then completed. These buttonhole-stitches are drawn tight enough to pull the bars out of line and leave an oval opening between the pairs. The other three corners are filled in the same way.

FIGURES 19, 20.—Figure 20 shows a band of four rows of fagoting. The fagot-stitch is simply a binding together of two warp threads, from the same mesh, first lengthways, and then widthways of the canvas. The needle is entered

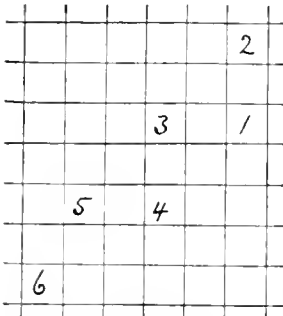


FIG. 19. DIAGRAM FOR
WORKING FAGOT STITCH
SEE FIG. 20

from the under side of the canvas at 1 (see Fig. 19), entered into 2, and up again at 1. The thread is drawn tightly, and the needle again entered into 2, and up again at 3 two threads to the left of 1. From here a stitch into 1 and out at 3 is made and the thread drawn tightly. The needle is again entered into 1 and brought up two threads below 3 at 4. The next stitch is from 3 to 4. The next is from 3 to 5, two threads to the left of 4. Then from 5 back to 4, and out at 5. The next is from 4 diagonally across two threads to 6. The work is so continued across the space, completing the first row of fagoting. In the second row the needle is brought up into 2 of the first row, entered two threads above and out again at 2, and the work continued as in the first row. In this way the required number of rows are made one at a time. This stitch sounds much more complicated than it really is, and it may be accomplished with great ease and speed. The worker soon discovers

that it is really a binding tightly together of two warp threads, each pair at right angles to its predecessor and continuing in a zigzag line diagonally across the canvas. Bands of this fagoting of various widths, either worked on scrim and applied or worked directly upon the material of the gown, give it a very effective touch of hand-work that adds much to its value and beauty. Collars and cuffs with hems secured by a band of four or five rows of fagoting are very dainty and attractive.

With a knowledge of the stitches here given and those shown in the sampler on the third page of the cover, the needle-worker need not hesitate to undertake any design in Hardanger embroidery, but always the counting of the threads must be exactly accurate. To the inventive worker many new combinations will present themselves. Stitches may be varied, combined, or added to, until beautiful new results are obtained. A sampler upon which to practise these stitches and retain them for future use is almost imperative.

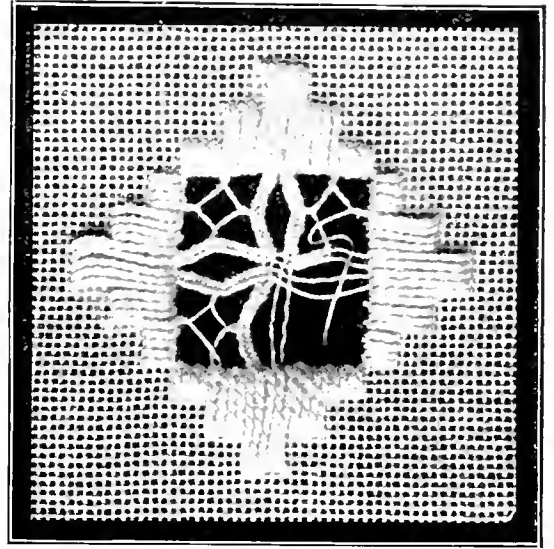


FIG. 18. DOUBLE BARS WITH LACE STITCH

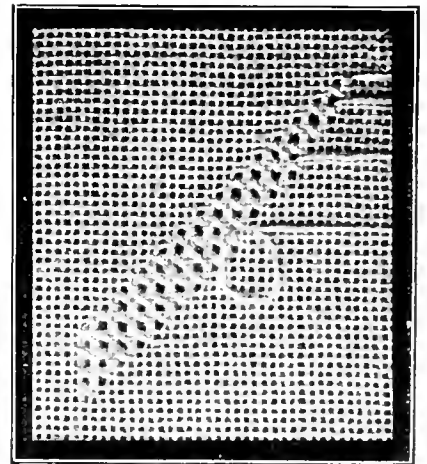


FIG. 20. WAY OF WORKING FAGOT
STITCH. SEE FIG. 19

Lesson for Centrepiece, Figs. 21, 22, 23

THE model measures 26 inches square. Begin on the zigzag line of blocks just inside the edge, count about 60 threads from one edge at the corner (Fig. 21, page 2) and begin an inch in from the other edge. Each block is composed of five stitches laid side by side, over four threads of the cloth (see Fig. 3, page 3). There are ten blocks across the corner, then ten more in a line in from the edge at right angles to the first ten. Continue the lines of blocks, in and out, to form the points along the sides of cloth, noting the extra block each side of centre point, which makes a wider space between. The oblong sections are next outlined with a row of blocks around each one, as are also the squares at ends of oblongs (Figs. 22, 23). The plain centre of the cloth is outlined with a double row of blocks, and inside of this are three rows of double backstitch close together (see Fig. 22) the needle being brought up under two threads to right and then under two to left, and one row of stitches of each double row being taken in the same holes as one row before it. The two solid squares on each side (see Fig. 22) have two rows of double backstitch inside the rows of blocks and surrounding the group of squares, diamonds, etc., worked in centre of square, as also the open-centred squares at each corner (see

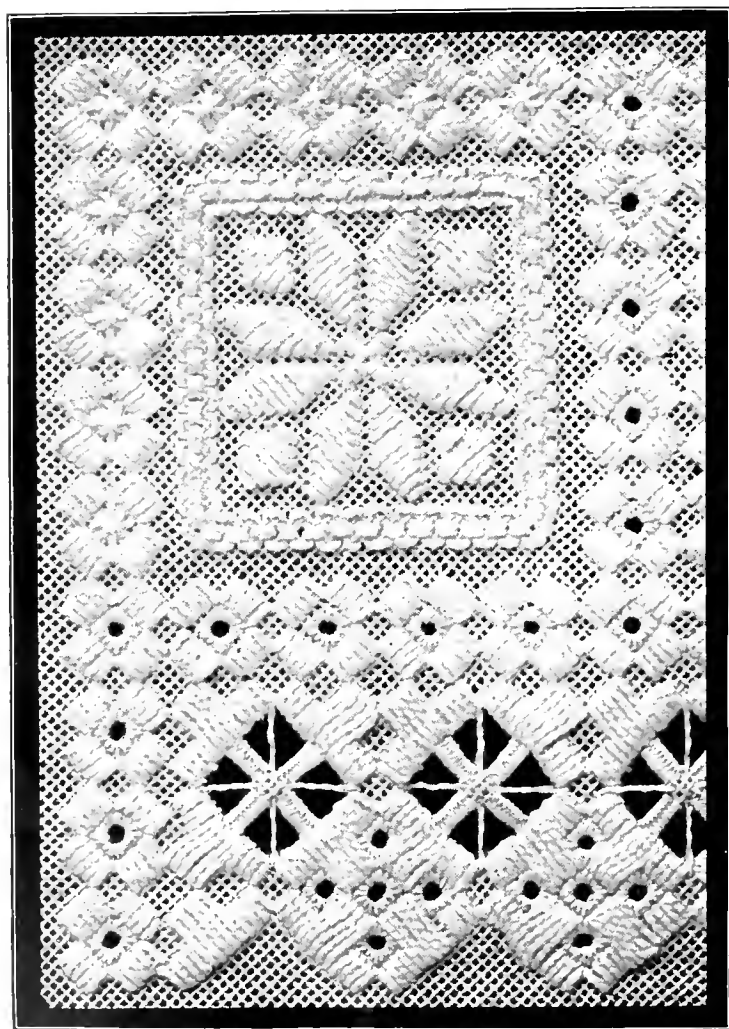


FIG. 22. DETAIL OF CENTREPIECE, FIG. 21, PAGE 2.

Fig. 23) within which a triangular-shaped figure is worked in each corner, surrounding a centre of twelve threads square. Each triangle is made of five stitches over four threads, then one each over six, eight, ten, and twelve threads, decreasing again to six, then five stitches over four threads again (see Fig. 23). Each oblong section is divided into ten squares. In the corner and middle oblongs a triangle of four stitches over four threads, five stitches over eight threads, and four stitches over four threads again, is worked in each of the four corners of each square, surrounding the open centre of twelve threads each way (see Fig. 22). In the alternate oblongs only the outer corners of the little squares, along sides and ends of oblong, are worked with the triangles. A double cross-stitch (see Fig. 22) is worked in all the tiny squares of four threads between rows of blocks, each side of openwork border surrounding the centre of cloth. And in all remaining little squares, around oblongs, an eyelet is made by putting the needle down in the centre and bringing it up under two threads

at the side all around (see Fig. 22) after first buttonholing edge of cloth in points, over four threads, as shown in Fig. 9. Eyelets are also worked in the tiny squares of plain canvas between triangles through the centre of the more solid oblongs.

Threads are now cut and drawn for the openwork part of pattern (see Fig. 21). Four threads are cut and drawn, and four left, alternately, in all open spaces. In the open-centred square at each corner, each pair of threads of the group of four through centre each way, is woven separately (see Fig. 18) over one and under one thread, and a twisted thread run from the corner to the middle of each woven bar (see Fig. 23). The remaining work is clearly shown in the illustration on page 2.

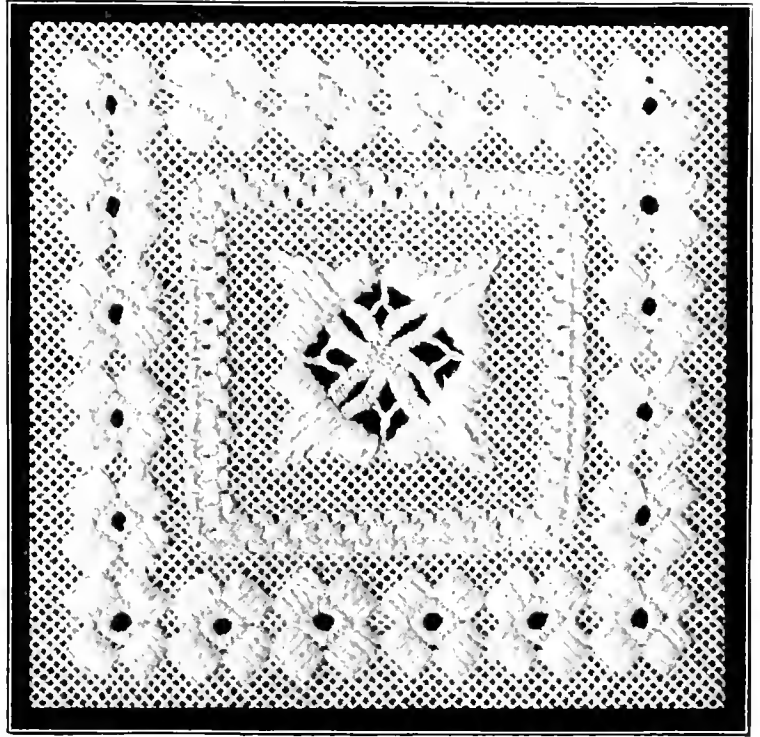


FIG. 23. DETAIL OF CENTRPIECE, FIG. 21, PAGE 2

Lesson for Border, Fig. 24

THIS work is done with very fine threads. The design consists of squares made up of two rows of kloster blocks (Fig. 6, page 3) twenty warp threads apart, and the illustration clearly shows the manner of working. The design is especially adapted to dress garniture.

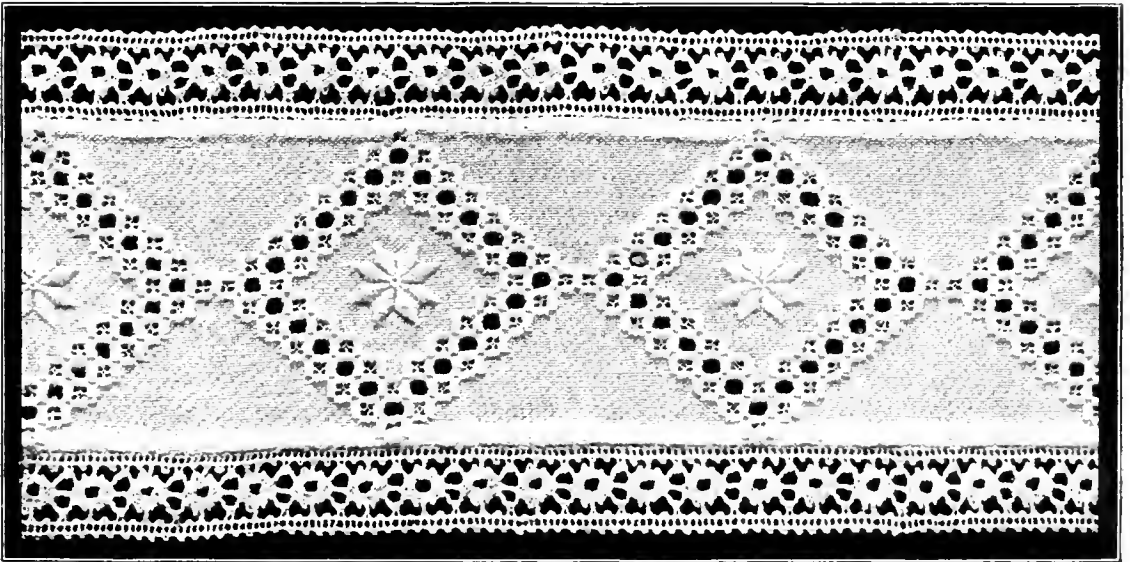


FIG. 24. BORDER FOR DRESS GARNITURE, WITH BOBBIN LACE

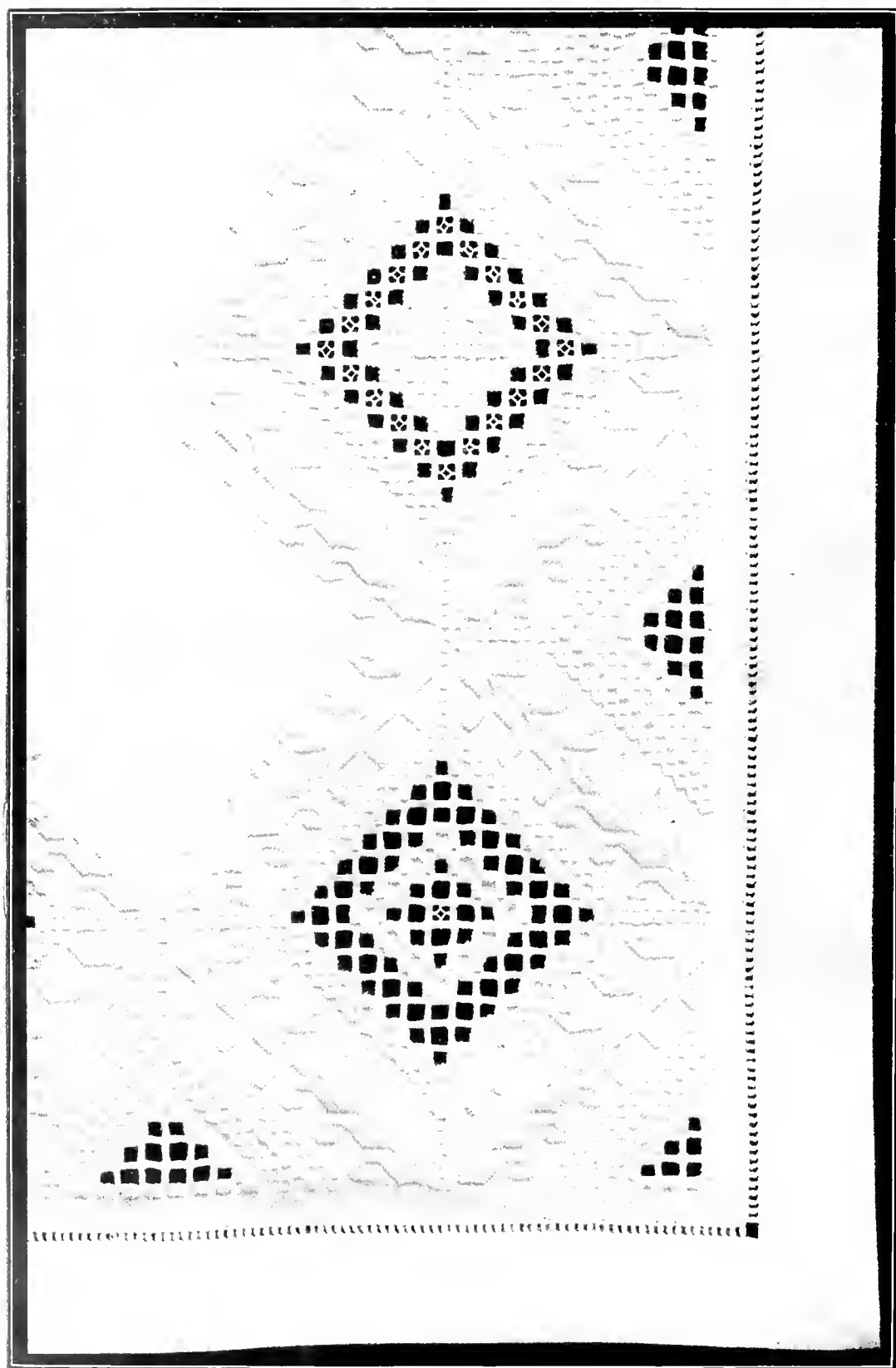


FIG. 25. SECTION OF TABLE COVER IN HARDANGER EMBROIDERY. SEE FIG. 26

Lesson for Table Cover, Figs. 25, 26

THIS table-cover is 52 inches square, and the border 7 inches wide when worked on fine Hardanger cloth. The $1\frac{1}{2}$ -inch hem is hemstitched, first drawing two or three threads. The hemstitching may be begun at one corner and carried along the two sides, but the remaining sides and corners should be left until the embroidery is completed, or at least outlined, to insure a correct amount of cloth being allowed. To begin the embroidery at the corner, count twelve threads in from the hemstitching on the right-hand side, and sixteen threads on the left, bring the needle up and take a stitch over four threads (in from the right-hand side), lay four more stitches side by side with this, forming a block of five stitches, miss four threads, and make another block of five stitches, miss four threads and make the third block, all in a straight row parallel with the right-hand hemstitching (see Fig. 26). Turn, and make a block at right angles to these, another block at right angles to this and parallel with the third block; continue as in Fig. 26. Then make three blocks separated by four threads, on left side, meeting the starting point, and forming a triangle (see Fig. 26).

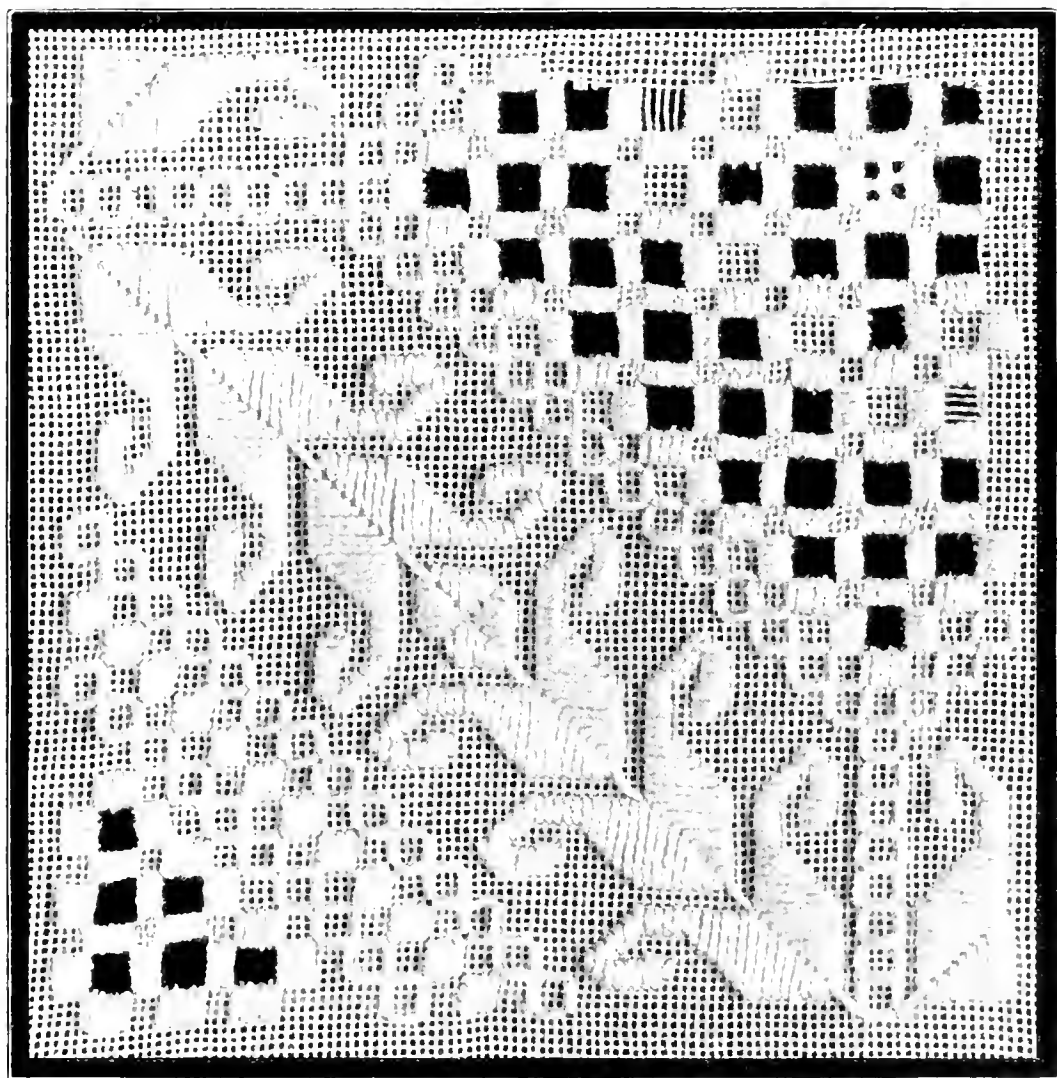


FIG. 26. DETAIL OF TABLE COVER, FIG. 25

Count sixteen threads from the third block (parallel with the hem), and start the diagonal line of squares; take a stitch in over four threads, bringing the needle up four threads to the left, then backstitch to last end of first stitch, bringing needle up at starting point; take the third stitch over four threads to left, bringing needle up at end of second stitch, then take a backstitch, bringing needle up at same place. This forms one square. Make a diagonal line of ten squares across the corner, their points touching the corresponding points of the row of blocks (see Fig. 26). Count eight threads, parallel with the hem, and start the row of solid squares, the stitches of which are laid diagonally from corner to corner of each little square, the longest stitch being over four threads, the stitches decreasing at each side to the corners. There are twelve of these solid squares in the row. Next comes a row of fourteen of the open squares. Count 31 threads from the beginning of this row, and begin the row of palm-leaf figures. Take a stitch diagonally to the left over four threads, bringing the needle up under two threads, towards the hem, take a short stitch over two threads into same mesh as long stitch, bringing needle up one hole to left of beginning of short stitch, take the next stitch over three threads, next over four threads, and so on to widest part of leaf, which covers ten threads. Then decrease to three threads, make six stitches over three threads, then make three stitches over three threads, each stitch a thread lower (towards the hem) than the stitch before it. Then one stitch over four threads, and one over the two middle threads of the four; then work back on the curved part of stem, four stitches over three threads, two stitches over four, and one stitch over the two middle threads of the four. Reverse the proceeding for the twin leaf of the first pair. Then take a long stitch over four threads diagonally to the left, and repeat for the second and third pairs of leaves as for the first. Start a fourth pair, but proceed only as far as the fourth stitches in each leaf, then bring to a square corner by a stitch over four threads, then one over two threads, on each leaf. This leaves a straight edge to meet the other half of the row of leaves, which point in

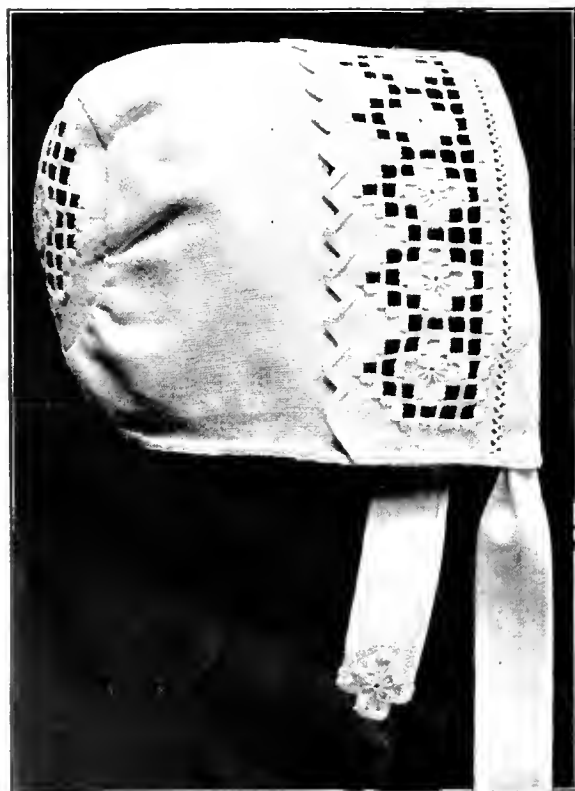


FIG. 27. CHILD'S DUTCH CAP. SEE FIG. 30

the opposite direction (see Fig. 26). At base of the first pair of palm leaves, start a row of stitches forming open squares, in from the right hem, but running straight way of the cloth, for eight squares; then diagonally for fourteen squares more, then eight squares straight towards left hem. Just inside the diagonal line of open squares, work a line of fourteen blocks which frames one side of the large openwork square. Work the other three sides of the frame, and around them the row of open square stitch, and then the palm-leaf figures outside of all, as in Fig. 25. Inside the frame of blocks, count twenty threads from the corner, and work the double line of blocks surrounding the open centre. This completes the flat work, except that in every alternate pattern of the border a single line of blocks is made instead of the double line (see Fig. 25) and the centre is left solid and ornamented with rows of open square stitch, as Fig. 25 clearly shows.

Now cut and draw threads for the openwork. Cut and draw four threads and leave four, alternately, in the triangle inclosed by blocks at the corners (Fig. 25,) the larger ones at the sides in Fig. 25, and the large squares.

The alternate groups of four threads remaining uncut are filled with weaving over two threads and under two, as in Fig. 11. In the squares with solid centres the middle row of meshes in the openwork is filled with point d'esprit, put in when the bar on the fourth side of the mesh is half woven (see Fig. 18). The centre mesh in the more open square is filled in the same way.

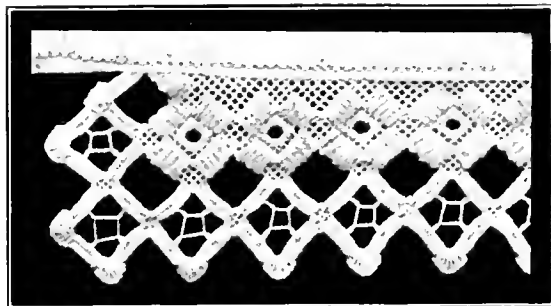


FIG. 28. DETAIL OF COLLAR, FIG. 29. FULL SIZE

Child's Cap, Figs. 27, 30

THIS cap is made of Hardanger cloth, No. 5 lustre cotton, and No. 60 linen thread. First outline the design on the front with blocks, each block consisting of five stitches taken over four threads of the cloth, leaving four threads between the groups on the straight edge. Work around the uncut part in the middle with blocks, and fill the centres with a circle of long stitches radiating from the centre hole, as in Fig. 30. The folded edge is buttonholed in points. Now the threads are cut and drawn for the openwork, cutting four threads and leaving four, alternately. The remaining groups of four threads are then filled with weaving with linen thread. The back of the cap has the uncut design as the centre, surrounded by openwork, with blocks all round. The little square design is also worked on the end of each tie. The edge has narrow drawn-work as shown in cut.



FIG. 29. COLLAR WORKED ON FINE SCRIM. SEE FIG. 28

Collar, Figs. 28, 29

EACH half of this collar has fourteen squares (Fig. 5, page 3) worked on a *diagonal* length of fine scrim. The kloster blocks in each square are five stitches over four threads. The eyelet stitches are drawn tightly to make the openings as large as possible. The warp threads are cut close to the outside blocks and picked out twenty warp threads into the scrim. Where warp threads of outside points come together the thread is carried back and forth a few times to reinforce it. The threads are then woven (Fig. 11) and the lace stitch worked. A row of close buttonholing is worked over the reinforced points as seen in Fig. 28.

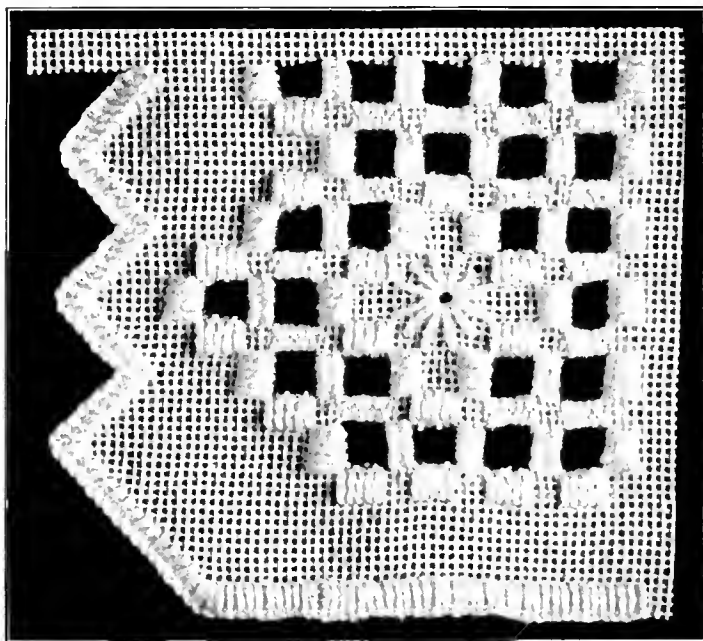


FIG. 30. DETAIL OF CHILD'S CAP, FIG. 27

Lesson for Apron, Figs. 31, 32, 34

THIS apron requires a piece of scrim 28 x 30 inches, lustre cotton, linen thread for weaving, and ribbon for strings and bows. Allow 2½ inches at the bottom of apron for a hem, and work a straight row of stitches over four threads (see Fig. 32). Work the same up the side with a very narrow hem, which is turned under and hemmed down to the stitches on the wrong side.



FIG. 31. APRON WORKED ON SCRIM. SEE FIGS. 32, 34

Count six threads from side row of stitches and take a stitch over the next four threads, then six more stitches, making a block of seven stitches (see Fig. 32). Make another block of seven stitches at right angles to the first, and continue these blocks until six are made as shown in Fig. 32. Then turn, and continue like cut. Count six threads and repeat across the apron (see Fig. 32). Along the upper side of the border work another line of stitches over four threads, counting 116 threads between it and the bottom line. Along this line work as before as shown in cut. The squares between are outlined by blocks of seven stitches each, as shown in cut; the openwork squares and stars are worked in the centre of these, as shown in cut. Each star has eight diamonds; the longest stitch covers seven threads and the shortest one thread. The solid triangles have 17 stitches; the longest covers ten threads, and the shortest two; the triangles surround a square of sixteen threads each way. When the embroidery is done, the threads are cut and drawn for weaving. Cut the six threads along the *ends of the stitches* of the blocks around the open triangle, leaving the four threads over which the blocks of stitches are taken. These four threads are then filled with weaving, over two threads and under two, as in Fig. 11, page 4. When each bar is half done, a picot is made on each side by twisting the thread around the needle, as in making French knots, holding it down tight with the thumb and drawing the needle and thread through (see Fig.

14). In the square space within the four solid triangles, cut and draw six threads at each corner both ways, leaving four threads through the centre each way (Fig. 10). The four threads are then woven as before (Fig. 11) and the open spaces filled with twisted threads looped from corner to corner. The shoulder straps are 54 threads wide, and buttonholed over four threads, all around. The way of working is clearly shown in Fig. 34, page 17. The pocket is worked like the straps and the whole pocket is buttonholed all round. The pocket is then stitched in place on the apron, and the shoulder straps fastened to the top of the apron in front. A bow of the ribbon decorates each strap, the two being connected by a band of the same. The top of the apron is shirred, and ribbon strings and bows added. The shoulder straps are made long enough to go over the shoulders and fasten in the belt in the back, and if made sufficiently long to cross in the back they will stay in place more easily. Although it appears rather elaborate, this dainty little apron is not at all difficult to make, and can be completed in a short time. Colors may be used in the embroidery if preferred, but the greatest care should be taken to procure only absolutely fast colors.

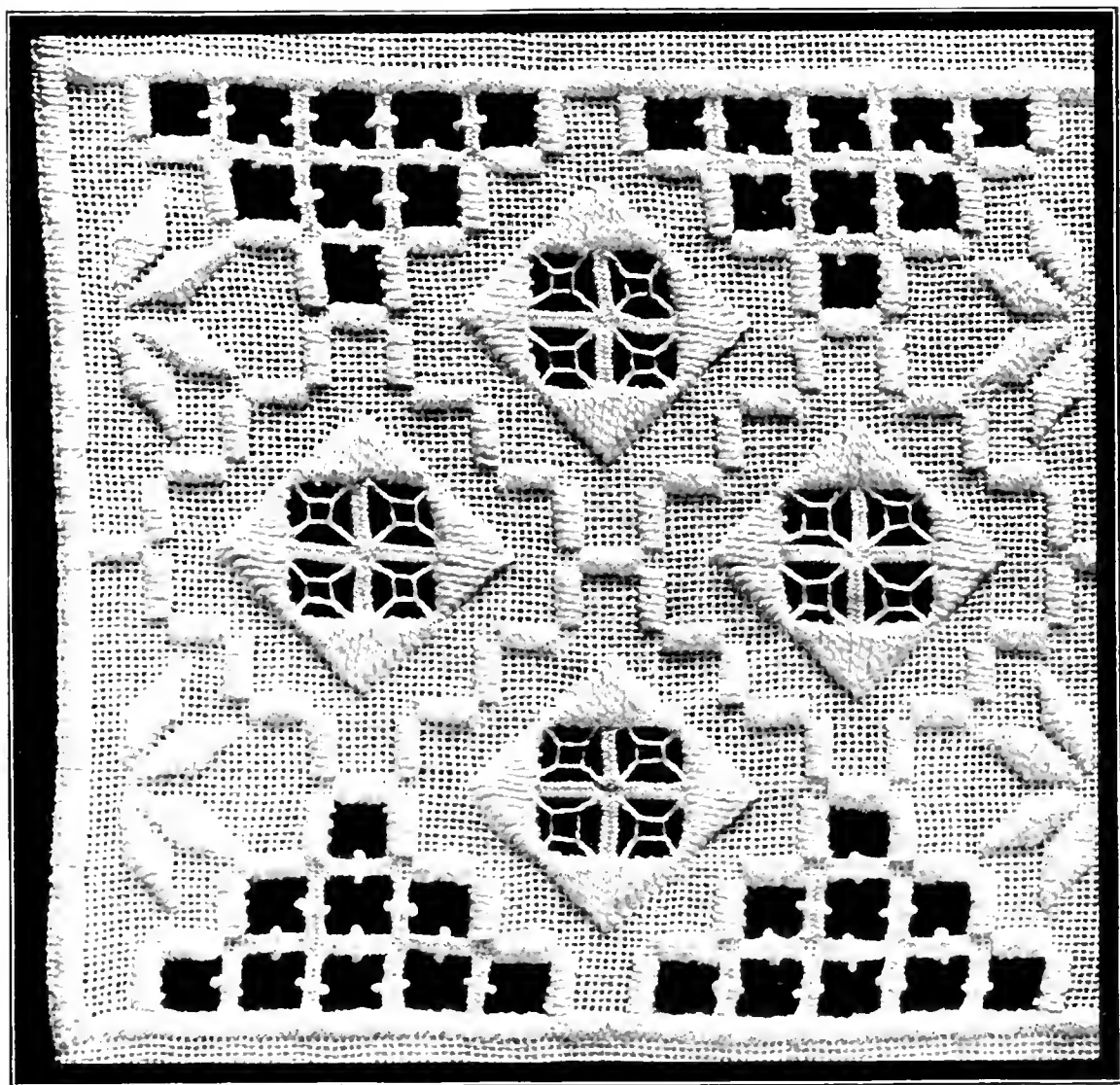


FIG. 32. DETAIL OF APRON, FIG. 31. FULL SIZE

Lesson for Centrepiece, Figs. 33, 35

THIS is a dainty and unusual design, but quickly worked. On scrim it makes a cloth 20 inches square when completed. The $1\frac{1}{2}$ -inch hem is hemstitched, and a few threads drawn for a narrow drawn border, as shown in Fig. 35.

Then a line of satin-stitch (Fig. 1, page 3) is worked (over four threads) completely around the cloth inside the hemstitching, as seen in Fig. 35. All the blocks and lines of satin-stitch, or flat work, are worked over four threads of the cloth, and are shown so clearly in the illustrations that further directions will not be required in following the pattern.

In the openwork parts, four threads are cut and drawn and four left. The groups of four uncut threads being divided and each two threads wound tightly, and closely covered, with a medium-size linen thread. The centres of the squares are filled with a simple lace stitch put in with the working thread. The way of working this lace stitch is shown in Fig. 18, but in Fig. 18 the two threads are

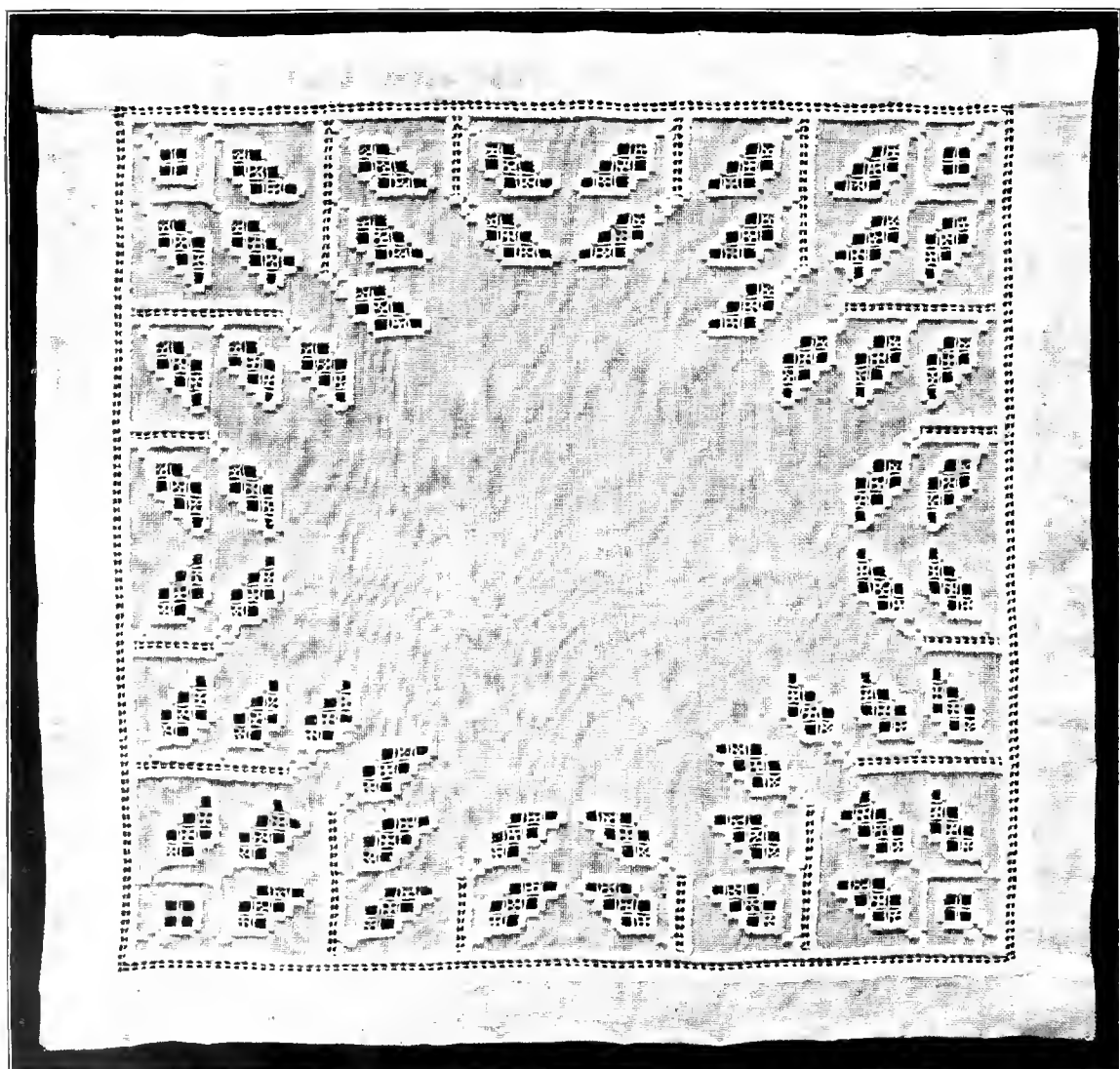


FIG. 33. CENTREPIECE WORKED ON SCRIM. SEE FIG. 35

covered with weaving instead of being wound.

The long open spaces are run with a thread through the twisted cross threads, over two and under two threads, as in the hemstitched border; the method of doing this is clearly shown in Fig. 35.

In drawing the threads for the hemstitching, they should be carefully cut at the corners and not drawn through the hem. If the cloth on the under side of the hem is cut away to form a mitred corner, it will make a much neater finish than to simply fold it over and leave so many thicknesses at the corner. Care should be taken not to draw the thread too tight in working, or the cloth will have a puckered appearance when done. Any loosely woven goods, like scrim, is more easily drawn out of shape than a heavier goods would be. This design would also make a pretty cover for a colored sofa pillow, with a large monogram or other design worked in the centre, and an embroidered ruffle of scrim.

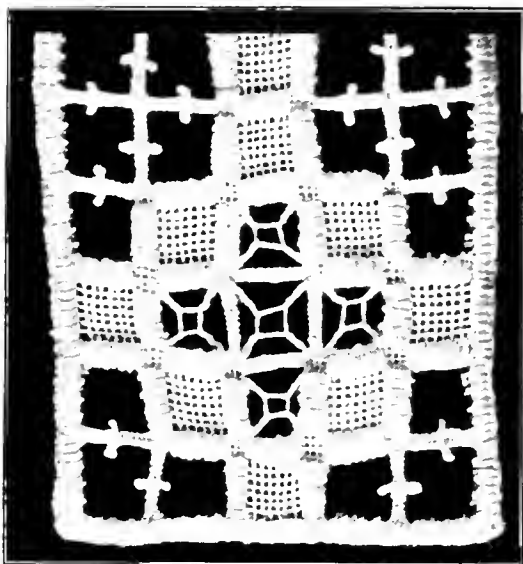


FIG. 34. DETAIL OF SHOULDER STRAPS FOR APRON
FIG. 31, PAGE 14. FULL SIZE

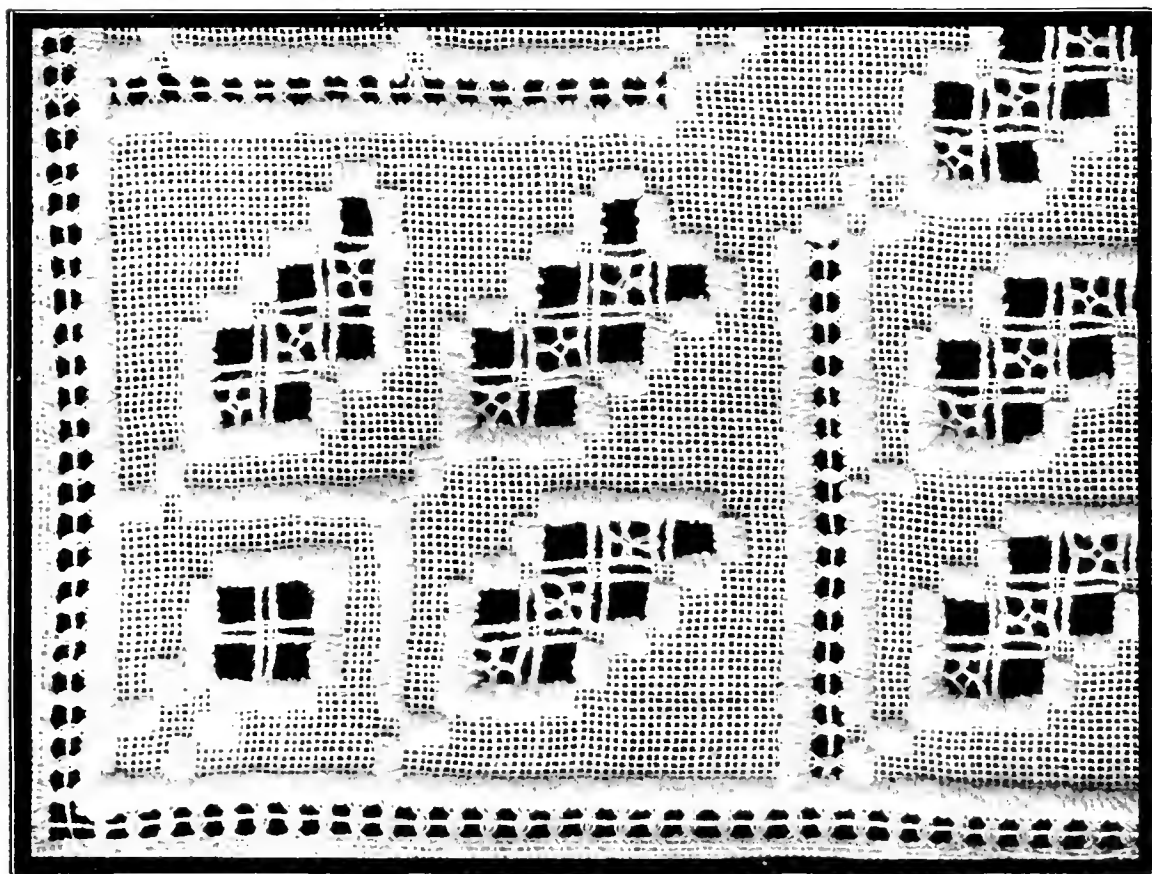


FIG. 35. DETAIL OF CENTREPIECE, FIG. 33. FULL SIZE

Lesson for Centrepiece, Figs. 36, 37, 38

THIS piece is 16 inches square. Begin at one point of the corner square (Fig. 38) and count about 50 threads from the corner of the cloth, and an inch in from the edge. Make a row of eight blocks diagonally across the corner, each block of five stitches over four threads. Then turn, and make a row at right angles to this row, and continue as shown in Fig. 38. Then work a line of sixteen blocks inside of the inner side of the square, with four blocks of the line extending beyond the square on each side. Turn, and continue the line for twelve blocks at right angles, then turn, and work twelve more, but toward the edge again. Another square of eight blocks on a side is worked in the point thus formed (see Fig. 36). The other half of the side of the cloth is worked in the same way, but of course in reverse order, and the remaining three sides like the first. The group of four open-centred squares (Fig. 37), is then worked in each corner and in the centre of each side, leaving twelve threads of the cloth between them and the row of

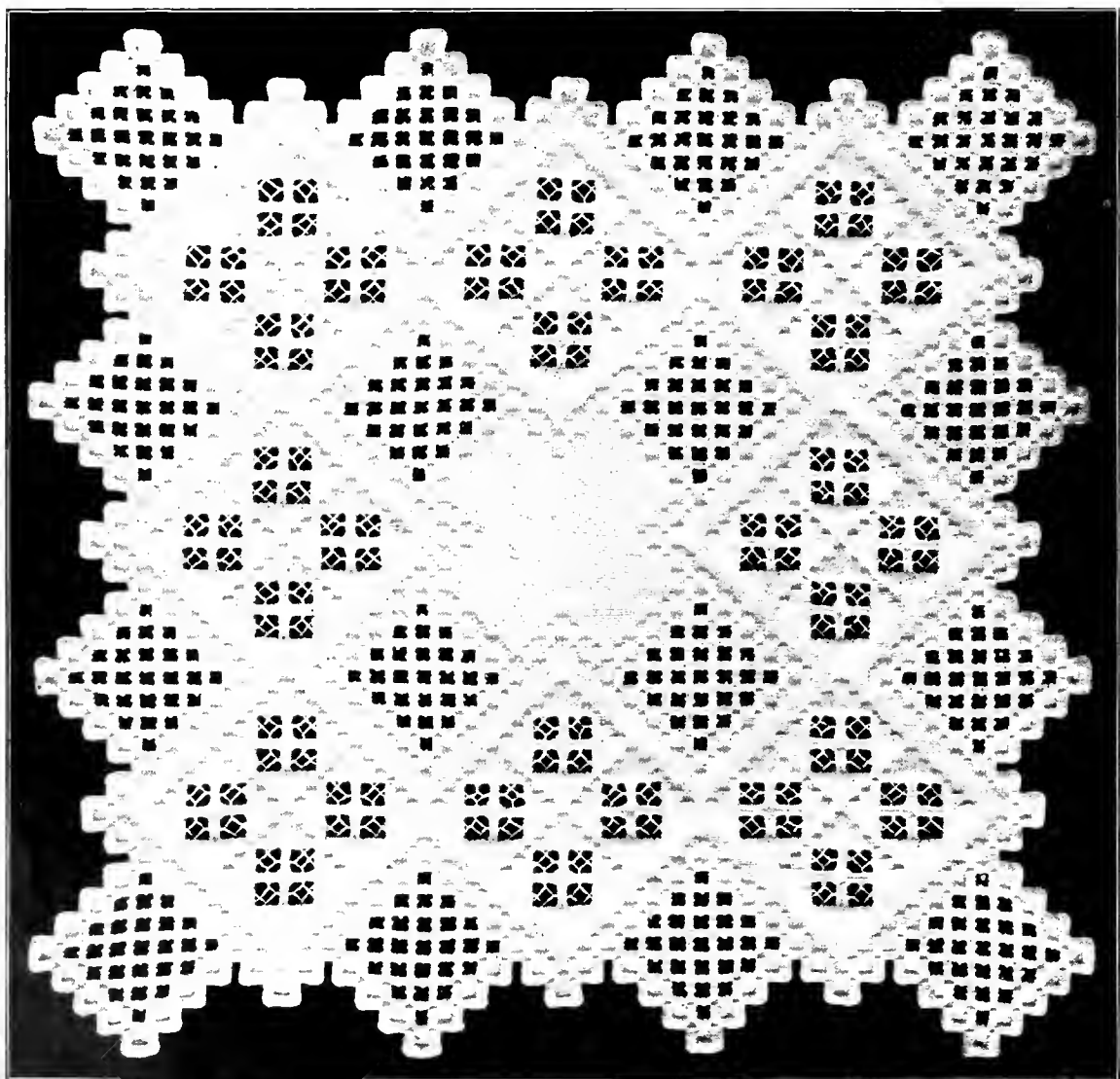


FIG. 36. CENTREPIECE WORKED ON HARDANGER CLOTH. SEE FIGS. 37, 38

blocks on each side of them. In each corner of each open-centred square a triangular figure is worked as shown in Fig. 37. The centre of the cloth is outlined with a double row of blocks, as are also the four openwork squares (see Fig. 36). The threads are then cut and drawn for the openwork. In the open squares on the edge and in the centre, four threads are cut and drawn and four left, alternately, and in the groups of four small squares, eight threads are cut at each corner, and four are left through the middle each way. The groups of four uncut threads are then woven with linen thread in the usual way. In bars in the larger squares, a picot is made on each side of the middle of the bar (Fig. 38, and Fig. 14, page 5). In the smaller squares, the spaces are filled with a lace stitch (Fig. 36). The edge of cloth is buttonholed all around, over four threads.

This design, as illustrated, makes a handsome cloth, but smaller than the usual size of centre-

piece. It is, however, easily enlarged to any desired size by repeating the pattern along the sides. Worked on fine Hardanger cloth, as was the model, each added section of the pattern will add about four inches to the size of the cloth. Two repeats would therefore give about a twenty-four-inch cloth. Other pretty variations of this design may be carried out by reference to the finished piece.

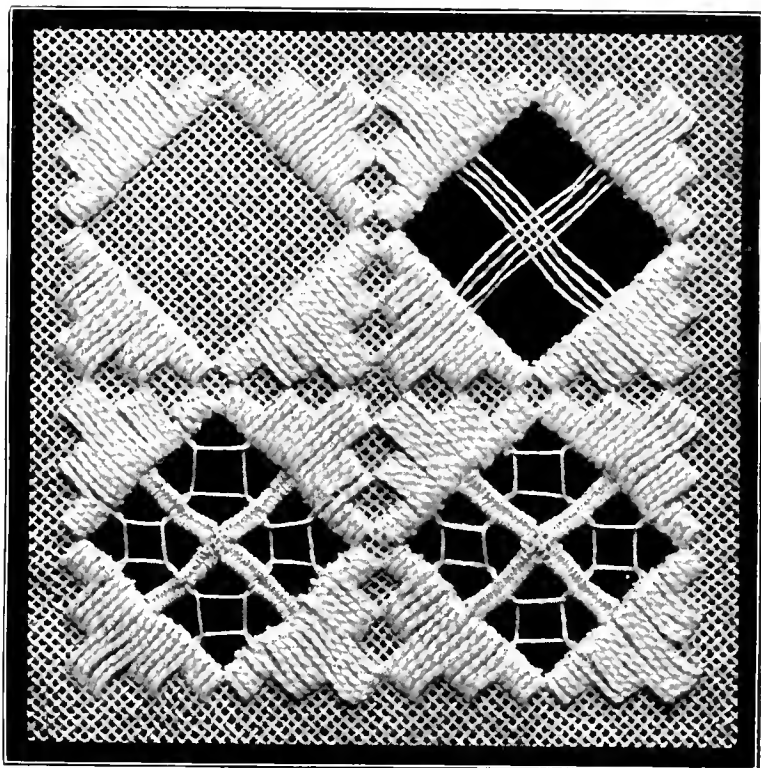


FIG. 37. DETAIL OF CENTREPIECE, FIG. 36

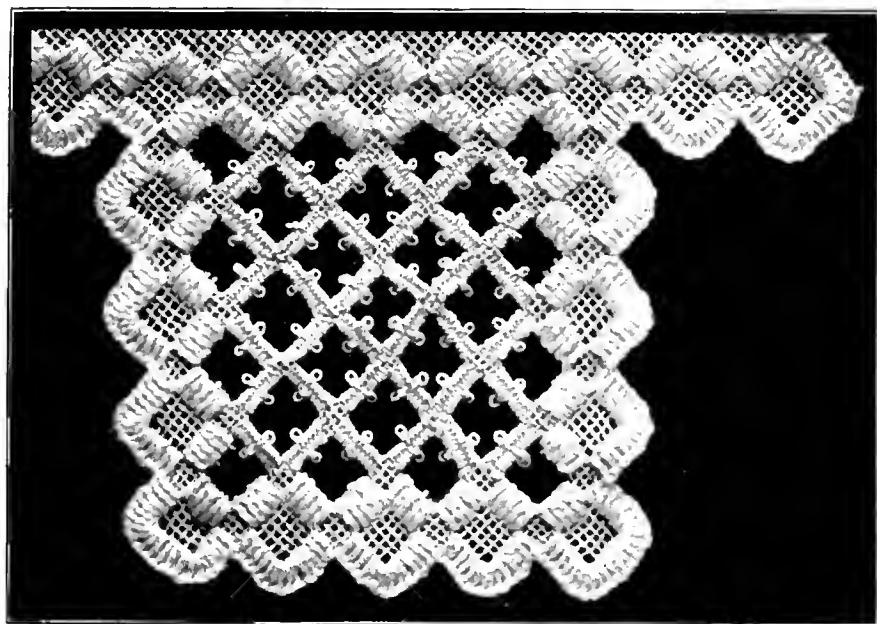


FIG. 38. DETAIL OF CENTREPIECE, FIG. 36

Lesson for Centrepiece, Fig. 39

IN this design the inner of the two parallel borders (Fig. 39, and Fig. 1, page 3), which enclose the design all round, should be worked from a corner, in both directions, for at least 7 or 8 inches.

From the corner of this border 36 warp threads are counted to the right and from this point is begun the working of the first, or inner, row of blocks (Fig. 6) which extend diagonally across the corner in Fig. 39. A second row of blocks, 4 warp threads from the first is next put in as in Fig. 7. Twenty threads farther along the border the second double row of blocks is worked (see Fig. 39) and 20 threads beyond the third row is worked.

The warp threads are cut and drawn out (Fig. 10) for the openwork. The uncut threads are woven with the finer thread. The easiest way to go from one point to another in the weaving is to weave

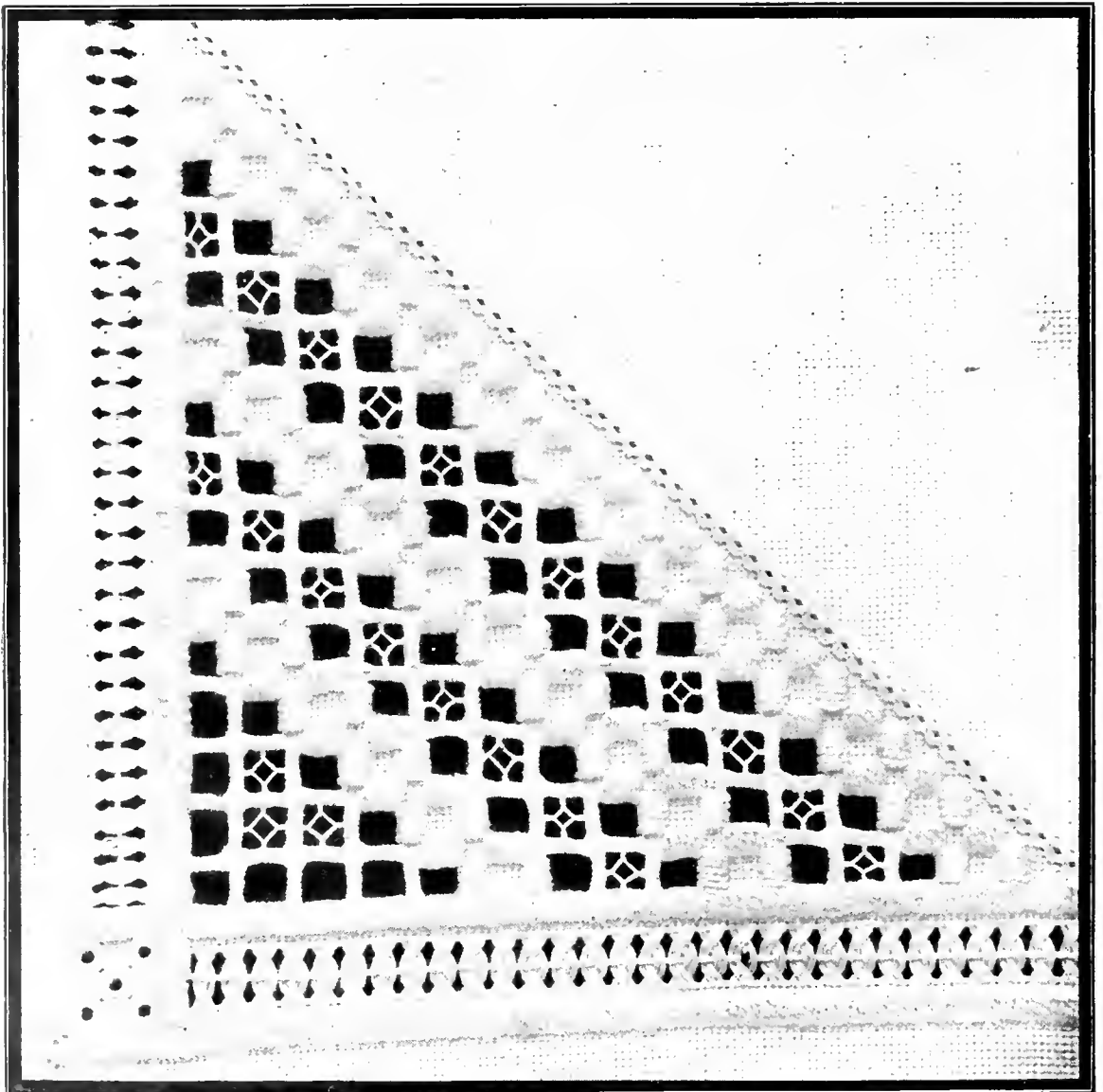


FIG. 39. CORNER OF CENTREPIECE WORKED ON HARDANGER CLOTH

diagonally back and forth, from side to side of the open space. The lace stitches are worked in the usual way (see Fig. 18). Next work the double row of back stitches as in Fig. 39. After the four corners of the centrepiece are done the outer row of satin-stitch is worked just 12 threads from the first one. The middle eight of these threads are then drawn and the standing threads worked as shown in Fig. 39. Five eyelets (Fig. 17) are put in the little corner squares. Finish the centrepiece by a hem-stitched hem $1\frac{1}{2}$ inches wide. This design may be increased by adding more rows of openwork.

Lesson for Scarf, Figs. 40, 41, 42

ONE half of this scarf is shown in Fig. 40. It is worked on fine Hardanger cloth and measures $13\frac{1}{2}$ by 54 inches. Begin the work at the point in the middle of one end (see Fig. 40) and about an inch in from the edge. Make a group of five stitches side by side over four threads of the cloth, then at right angles to this make another block of five stitches, and so continue until there is a line of twelve blocks reaching diagonally across the cloth (six of these blocks show in Fig. 42). Then make a straight line of 36 stitches over four threads. Then another diagonal line of 17 blocks, to the first point on the side. Turn and make eight more blocks in from the edge diagonally,* then eight out to the second point. Then six blocks in and six out to the third point. Then make five blocks in and five out to the fourth point, and repeat in reverse order to the *, when repeat the whole from the * three times, or as long as desired, and bring to a point at the other end like the beginning, and work around the other side in the same manner. Work another row in the same way inside of this, leaving twenty-eight threads between them (see Fig. 42). Between the two rows of blocks are two double rows of backstitching (Fig. 42) to make which take a stitch diagonally over two threads, bringing the needle up in the third hole on a straight line from the starting point, then over two threads diagonally, bringing the needle up at end of first stitch, and repeat, making a double line of stitches, each over two threads. The second double row of backstitching is done in the same way, with two threads of the cloth between them. For the openwork border (Fig. 42) twenty threads are allowed at the point and at the widest space up the sides and but four threads at the narrowest part, the inner edge of the openwork being outlined with another row of block stitches. Inside of this, the figures and heavy lines in satin-stitch are worked, as shown in the illus-

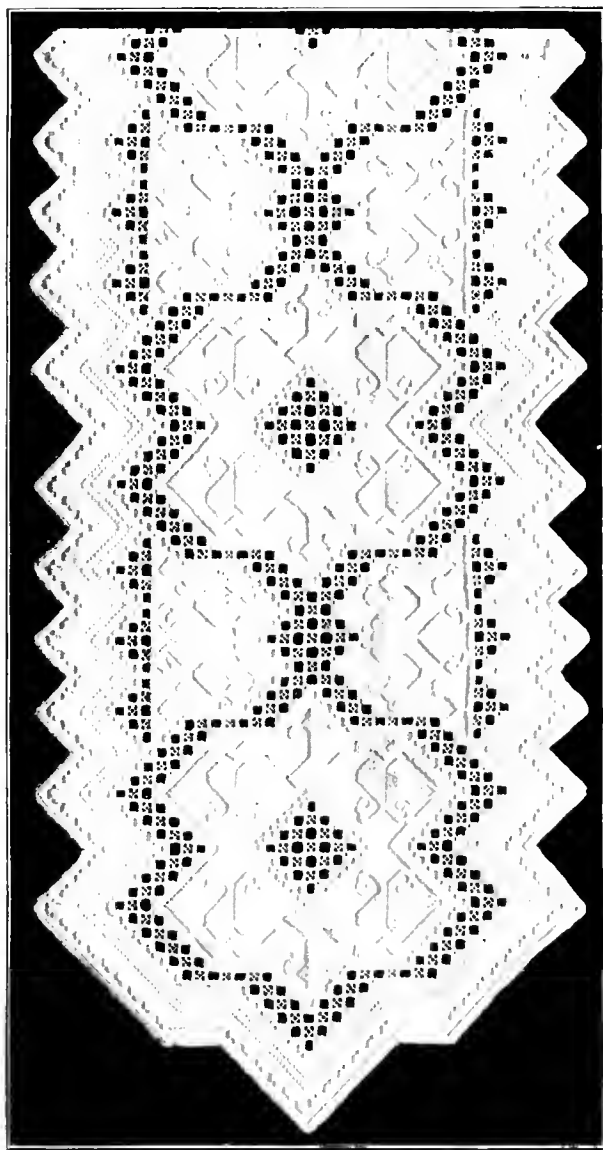


FIG. 40. SCARF ON HARDANGER CLOTH. SEE FIGS. 41, 42

trations. The heavy lines cover eight threads of the cloth, and the palm-leaf figures seventeen threads at their widest part. The centre square of openwork (Fig. 42) is outlined by a row of seven blocks on each side, and a row of single stitches over four threads. From the second inner point of the second row of block stitch a straight line of stitches, over four threads, reaches to the fifth inner point, making the spaces for the three openwork triangles between this straight line and the row of blocks (see Fig. 40). Inside of this line, on each side of the scarf, the pair of smaller solid spaces are worked with figures in satin-stitch, as in Fig. 41. These same figures are repeated the whole length of the slip. For the openwork part of the work, four threads are cut and drawn and four left, alternately,

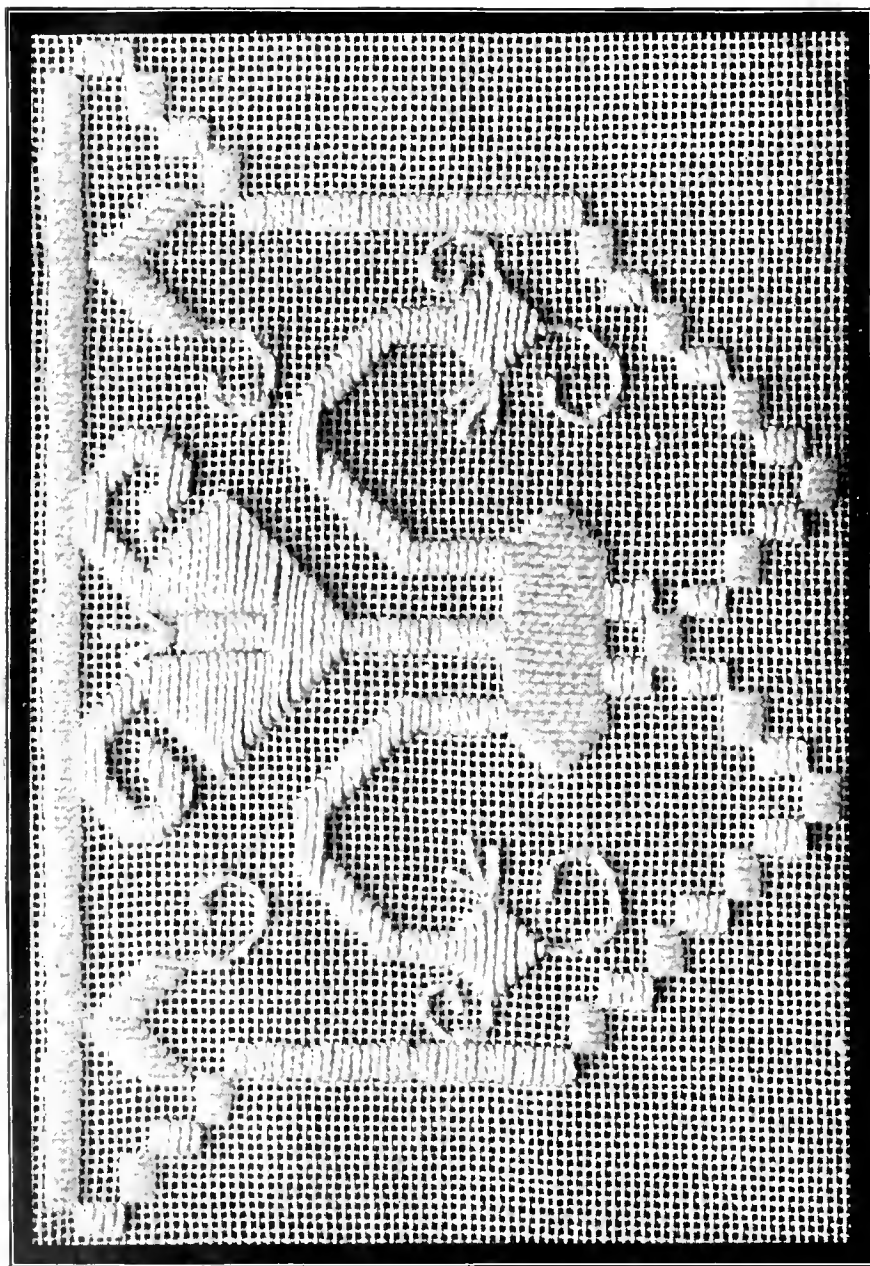


FIG. 41. DETAIL OF WORK ON SCARF, FIG. 40. SEE FIG. 42

and the uncut threads are woven in the usual way. The centre spaces in the border, and every alternate space in the squares, are filled with point d'esprit, put in with the working thread when the fourth side of the square is half filled with weaving (see Fig. 18, page 7).

This beautiful design would be suitable to use for either dresser scarf, side-board slip, or table runner for dining or library table. As to the materials to use, a rather close cloth like the regular Hardanger cloth made purposely for this work, shows up the work of this design to much better advantage than would a more open weave, like scrim or Congress canvas. If it is used for a dresser scarf, an odd-shaped stand cover to match might be made by using only the large, end design; with the border worked

entirely around it to a point on the other side, as it is at the end of scarf. This would also make a lovely cover for a parlor table. Colors might be very effectively introduced in working this design, if care be exercised in procuring only such materials as may be relied upon to be absolutely fast in color, so as to launder without injury. But, after all, pure white will generally be found to be the most satisfactory for work that is to be laundered frequently, and besides, one does not so soon tire of it as of colors, however artistically they may be employed.

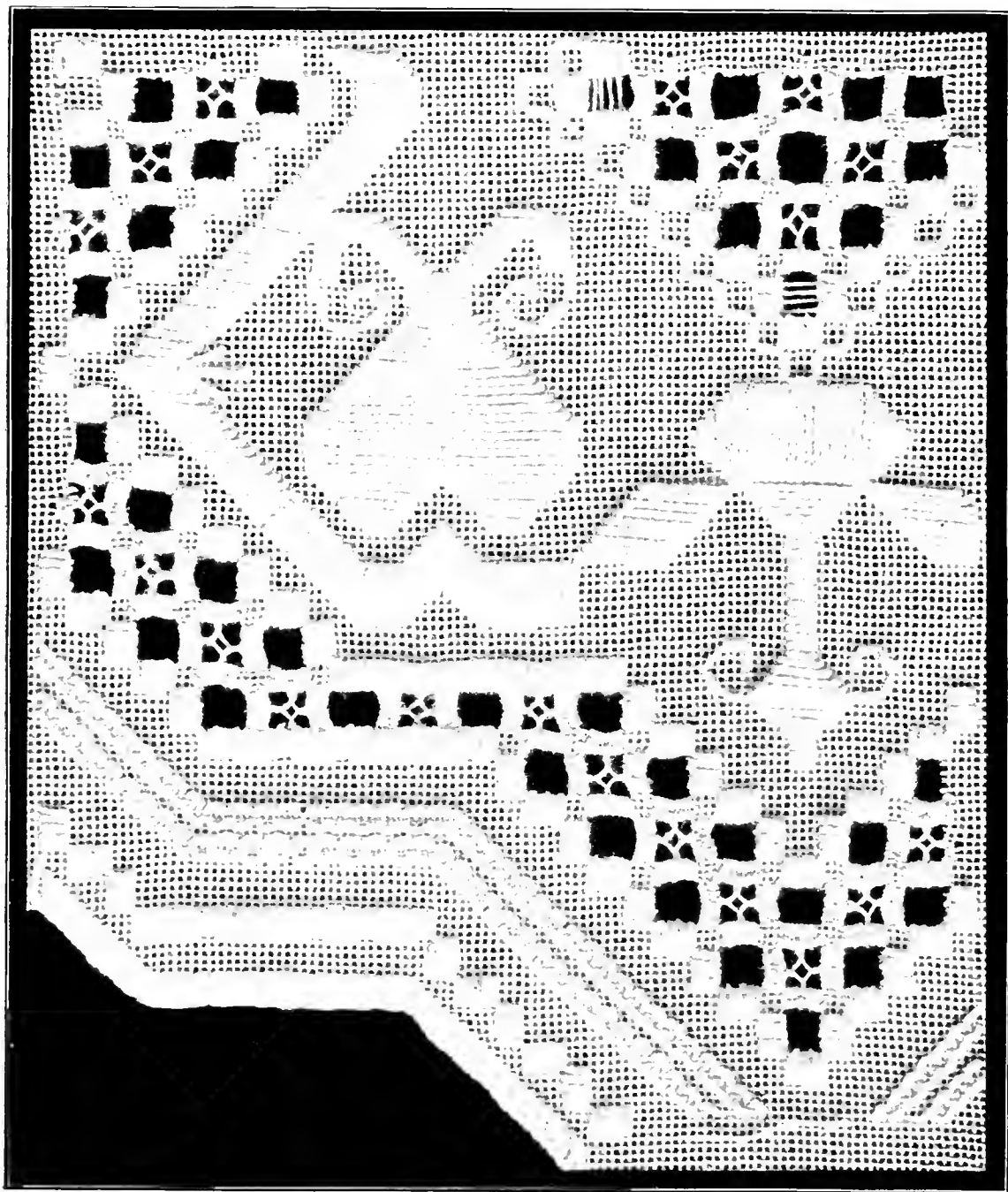


FIG. 42. DETAIL OF WORK ON SCARF, FIG. 40. SEE FIG. 41

Lesson for Waist, Figs. 43, 44, 47

THIS design consists of a yoke, front and back, with seams at the shoulders and the opening at the back. Collar and cuffs complete the set. The design (Fig. 43) is worked in squares outlined by parallel rows of Fig. 5, page 3. The middle space is twelve blocks wide. All the side squares are ten blocks each way. The two middle vertical rows of Fig. 5 are 38 blocks long, connected at their lower ends by a horizontal row of similar blocks. This closed end is converted into a square by a row of Fig. 5 that extends to right and left out beyond the long vertical rows for nine blocks and is then turned at right angles and worked to the top of the canvas parallel with the first rows. Two short rows at either side convert these spaces into squares. The upper central space is left as an oblong. Beginning at the middle square of this long space one square of Fig. 15 is worked in each corner with its long stitches in the same line of meshes with the border. Between these squares a diagonal square of Fig. 6, eight blocks on each side, is worked with its middle blocks adjoining the diagonal side of the corner squares (see Fig. 44). Inside this square a square of Fig. 7 with four blocks on each side is worked. The warp threads inside are cut and drawn and those remaining are woven (Fig. 11) with a picot (Fig. 14) on each side of the enclosed central space. A large square (Fig. 15) at either upper corner and three square diagonal blocks each of one stitch over

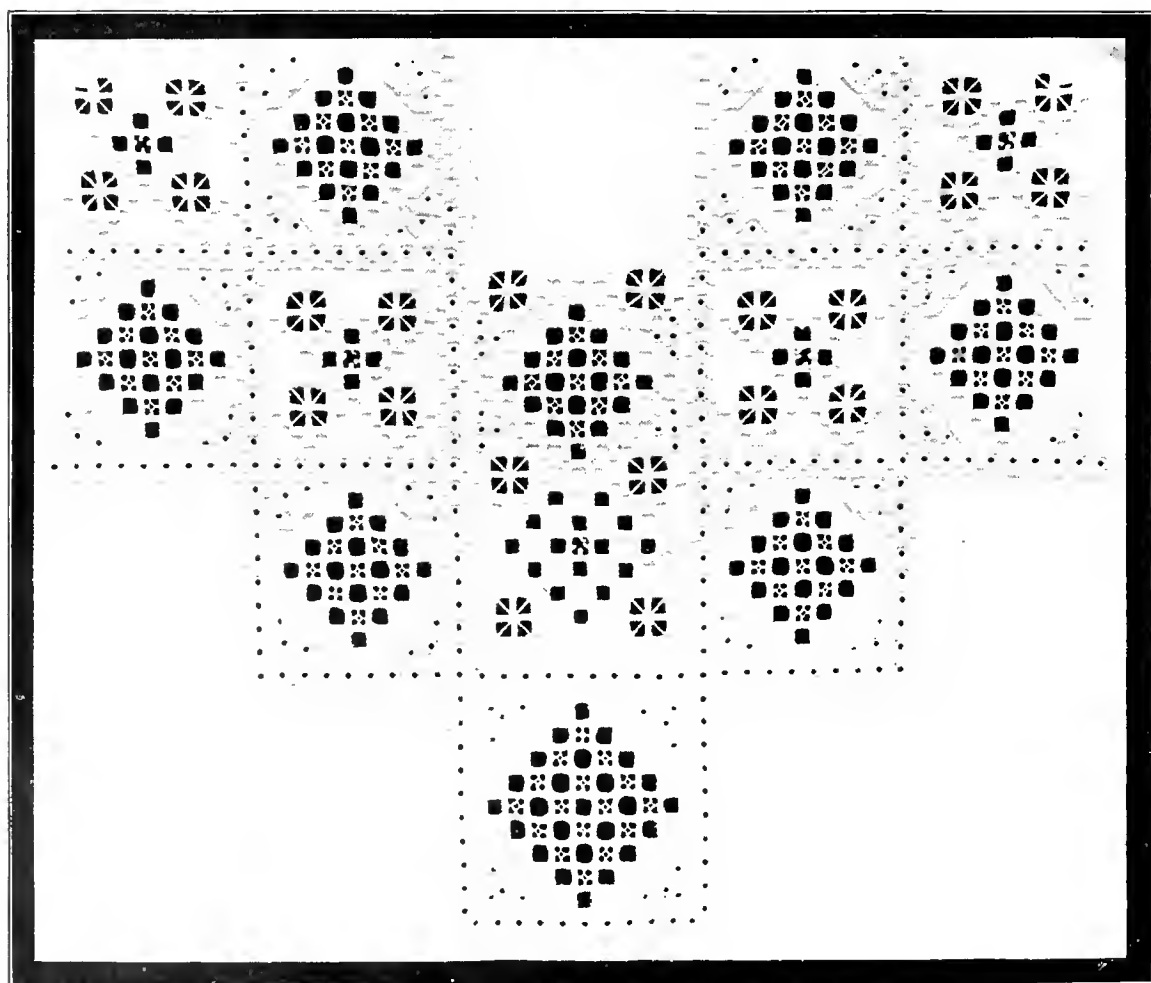


FIG. 43. FRONT OF WAIST WORKED ON HARDANGER CLOTH. SEE FIGS. 44, 47

one, three, five, seven, seven, five, three, and one threads completes this half of the space. Using the upper block (Fig. 4) of this square for a starting point a diagonal square five blocks of Fig. 7 on each side is worked in the space above. The threads within are cut and drawn, and the remaining threads woven (Fig. 11) with a lace filling (Fig. 13) in every alternate opening. A large square (Fig. 15) at each upper corner and two groups of four eyelets at each side complete the space. In the canvas square below a diagonal square outlined with a row of ten blocks (Fig. 6) on each side is cut and drawn, and filled with close weaving (Fig. 11) and with every alternate square filled in with the lace stitch (Fig. 13). In each corner is a half star with each of its four outward pointing sections composed of one stitch over one, two, three, four, five, six, five, four, three, two, and one threads, and with four eyelets between its points. This open square with eight blocks on each side and the half star and three eyelets in each corner is used in three of the side squares. In the two remaining spaces one square (Fig. 15) is worked in each corner and in the centre is an open square composed of four blocks (Fig. 6) on each side with threads cut and drawn, the remaining threads woven and the central open space decorated with a single picot on each enclosed side. The design for the collar and cuffs (Fig. 47) consists of diagonal squares with six blocks on each side and connected with each other by a single kloster block. The threads in these spaces are cut and drawn (Fig. 10) and the remaining threads are woven (Fig. 11) and each alternate enclosed square is filled with the lace stitch (Fig. 13).

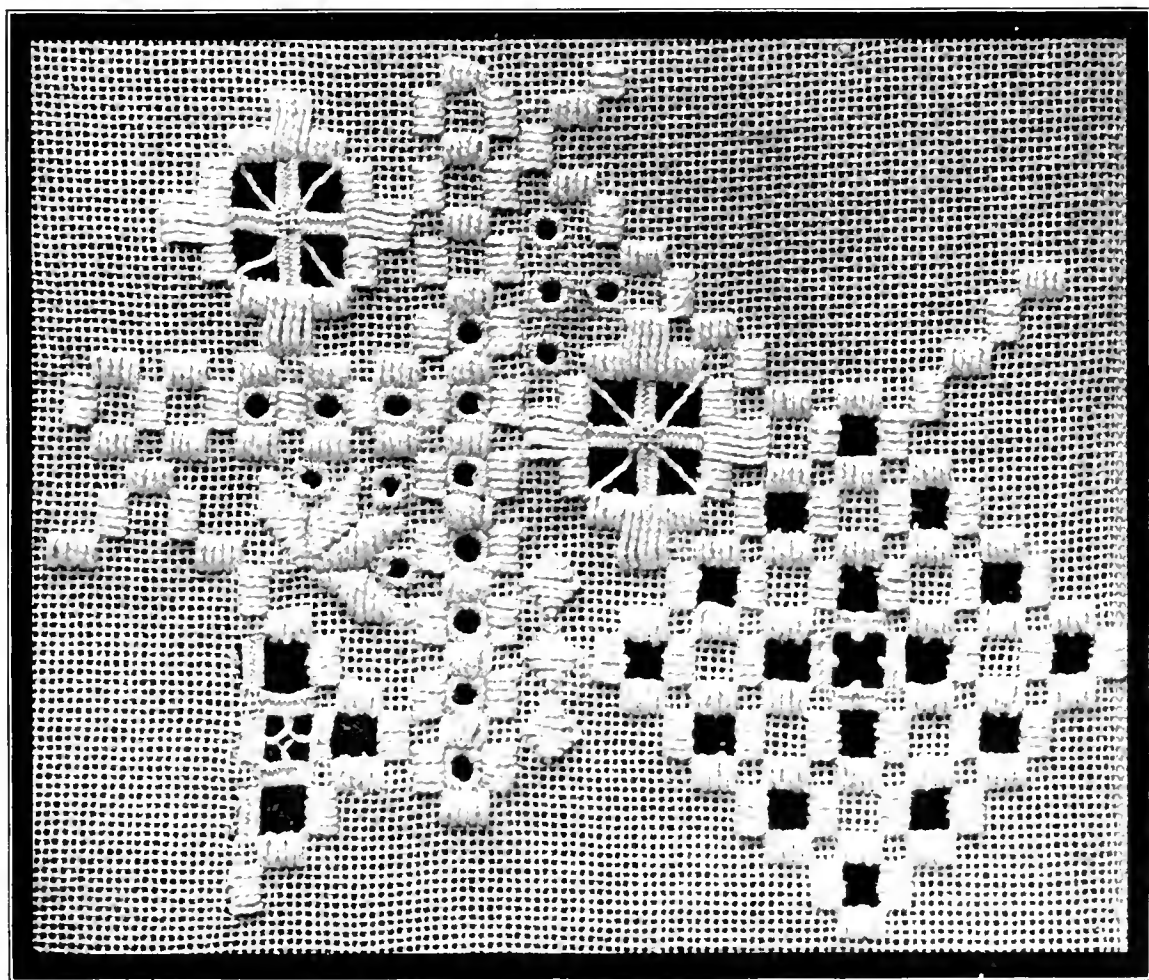


FIG. 44. DETAIL OF WAIST DESIGN, FIG. 43

The triangular spaces between are entirely filled with Fig. 5. A continuous row of parallel buttonhole-stitches consisting of two stitches over four threads, one over six, two over four, etc., completes the design. This design, which is especially valuable for use in borders and dress garnitures, may be varied by allowing more space between the diagonal squares and, instead of the kloster blocks and eyelets, half or quarter stars may be worked in the solid spaces. It may be increased in width by adding a suitable border design.

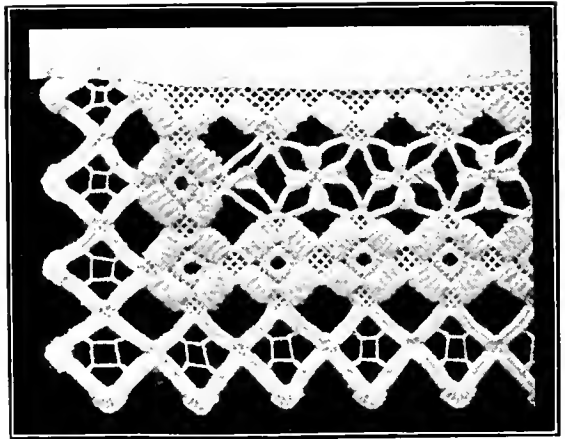


FIG. 45. DETAIL OF FIG. 46. FULL SIZE

Collar, Figs. 45, 46

THIS design for collar and cuff set is worked diagonally. A row of 56 blocks (Fig. 6, page 3) forms the inner edge of the design. Just below the last two blocks at either end a single square of Fig. 5 is worked. Below these end squares a row of 28 squares of Fig. 5 is worked. The threads between these two rows are cut and drawn, leaving diagonal bands of warp threads cross-

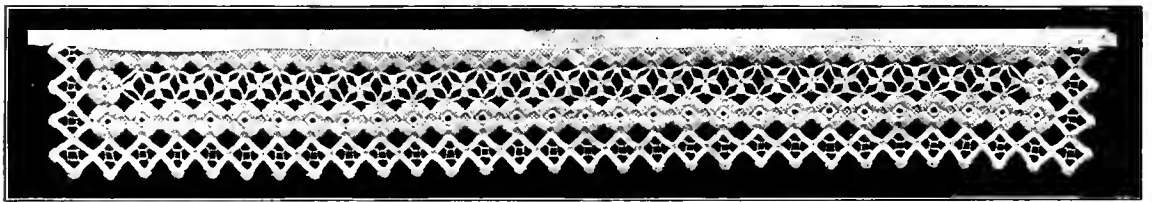


FIG. 46. COLLAR WORKED ON SCRIM. SEE FIGS. 45, 48

ing each other at right angles. With the little squares at the crossings of these warp threads as centres fans are woven as in Fig. 48, and the uncovered half of each bar is closely corded. The open border is worked like that of Fig. 29, page 13. This design is beautiful for dress garniture.

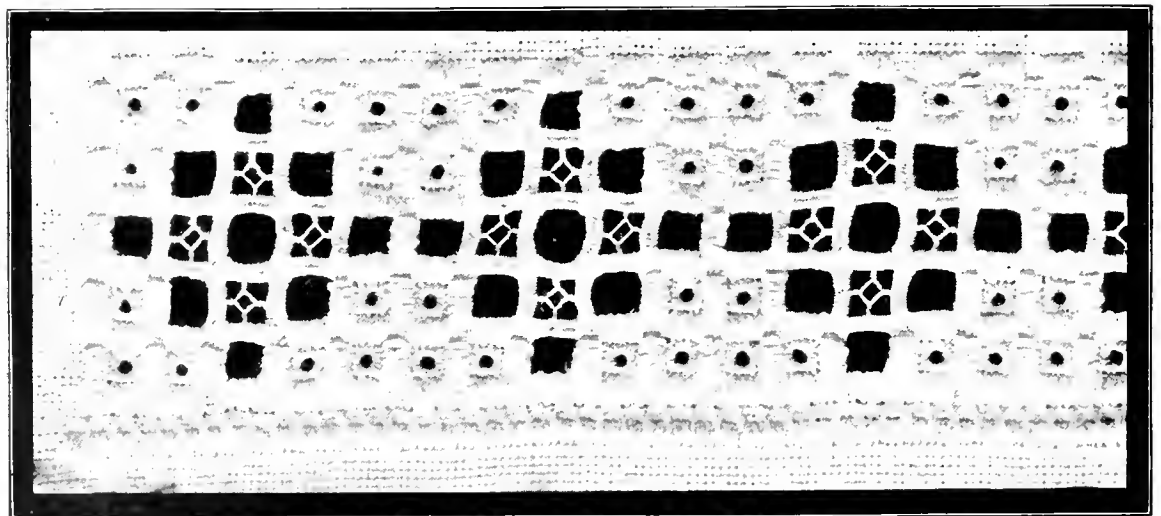


FIG. 47. DESIGN FOR COLLAR AND CUFFS OF WAIST, FIG. 43

Lesson for Collar and Cuffs, Figs. 48, 49, 50, 51

THE one-piece collar and cuff set shown in Figs. 50 and 51 is worked on a diagonal length of fine scrim and consists of twelve squares of Fig. 48 enclosed on each side with a block of four stitches over four threads, five over eight and four over four. Four threads are cut

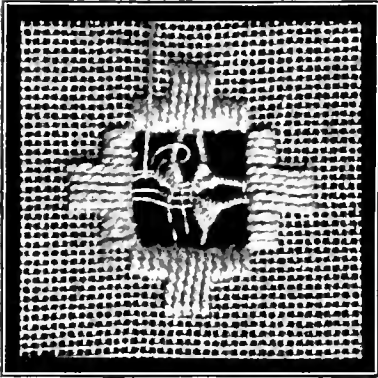


FIG. 48. DETAIL OF FIGS. 45, 49

away in each direction at each enclosed corner and drawn out. The filling of the open space is exactly as shown in Fig. 48 except that the weaving of the fans is continued for half the length of the bars. This makes the wrapped half of the bars assume a very oblique angle. This row of open-work squares (Fig. 48) is bordered by a single row of blocks (Fig. 6, page 3) whose corners fall in the same meshes with the corners of the large squares. An eyelet is worked in the little open squares between the corners of the large blocks (Fig. 49) and the row of Fig. 6. The open border is like that in collar and cuff set (Fig. 46). The warp threads are cut in the usual way close to the outside blocks and picked out twenty warp threads into the scrim. Where the warp threads of each outside point come together the working thread is carried back and forth two or three times to re-enforce it. The remaining groups of four threads are woven and the lace stitch worked into each enclosed square. A row of twelve or more close button-hole-stitches are worked over the re-enforced points as shown in Fig. 49. The buttonholing of these points is best done as the weaving proceeds, thus avoiding the fastening of new threads and at the same time increasing the strength of the work. The surplus canvas is cut away. The little woven crosses are of unusual beauty and may be used with most excellent effect in any design worked on the diagonal of the canvas. They are easily worked by the detail, Fig. 48.

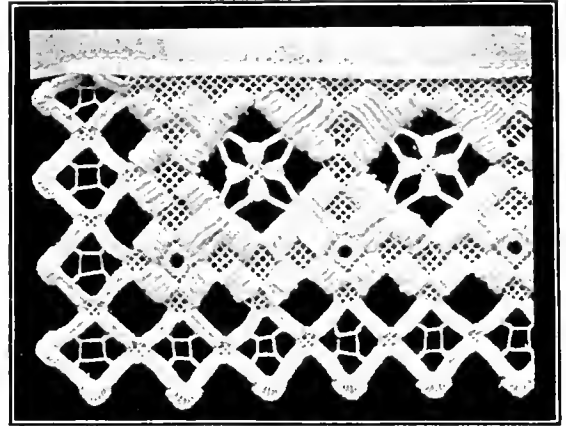


FIG. 49. DETAIL OF FIGS. 50, 51. FULL SIZE

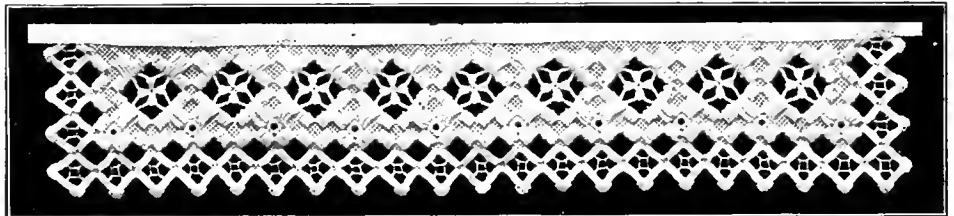


FIG. 50. CUFF WORKED ON SCRIM. SEE FIGS. 48, 49



FIG. 51. COLLAR WORKED ON SCRIM. SEE FIGS. 48, 49

Lesson for Doily, Figs. 52, 53

THIS doily measures about eight inches across when made on a medium weave of Hardanger cloth. Begin work in the middle and count six threads diagonally from the exact centre. Take a stitch over eight threads of the cloth, then take two more on each side of this, making five long stitches side by side. Then take four stitches over four threads on each side of the five stitches; turn and work at right angles to this first line, another line of four stitches over four threads, five stitches over eight threads and four over four threads (see Fig. 52). Then work two more groups, each at right angles to the previous one, so that the

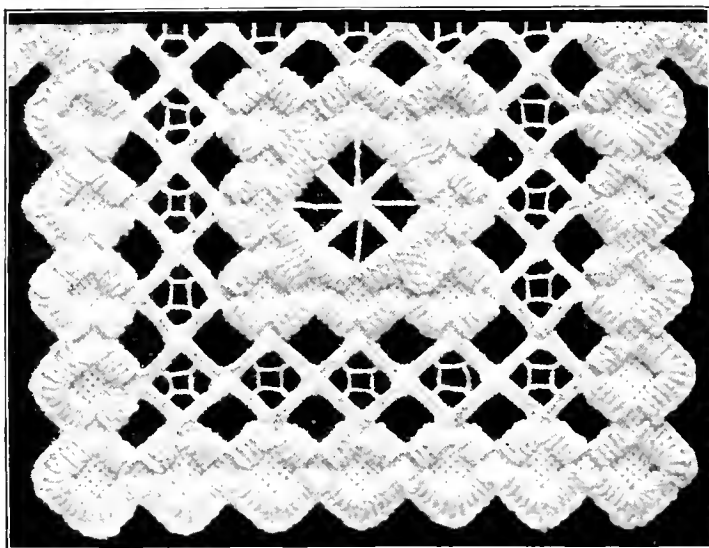
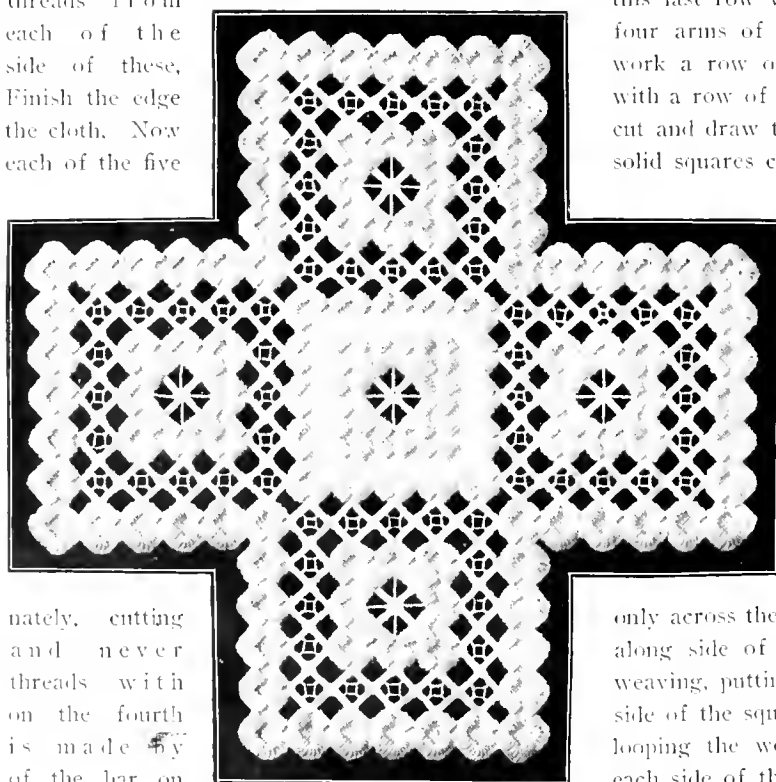


FIG. 52. DETAIL OF DOILY, FIG. 53. FULL SIZE

four form a square around the centre. Just outside of this square, work a row of blocks, each consisting of five stitches over four threads, the corners touching the points of the first square. Twelve of this, work another row of blocks, and twenty this last row work a square, like the centre, in four arms of the cross. Twenty threads outwork a row of blocks around the whole doily, with a row of buttonholing over four threads of cut and draw the threads for the openwork. In solid squares cut and draw four threads at each corner, both ways, leaving four threads through the centre each way. These remaining threads are filled with a weaving stitch, over two threads and under two; then run the thread across from corner to corner, twisting it back around itself. For the row of openwork around each of the four smaller solid squares, cut and draw four threads and leave four, alter-



nately, cutting and never threads with on the fourth is made by of the bar on

only across the *ends* of the stitches of the blocks along side of the stitch. Fill these remaining weaving, putting in the lace stitch when the bar side of the square is half filled. This lace stitch looping the working thread around the middle each side of the mesh, as shown in Fig. 13.

FIG. 53. DOILY WORKED ON HARDANGER CLOTH. SEE FIG. 52

Lesson for Centrepiece, Figs. 54, 56

THE large centrepiece shown in Fig. 54 measures 27 x 27 inches and has for the greater part of its border the same design as that used in the lunch-cloth (Figs. 55, 56). A double row of solid kloster stitches (Fig. 1, page 3) four warp threads apart borders the wide band or insertion. The design inside this part of the work is exactly like that in the lunch-cloth (Fig. 55), but this piece being smaller a continuous border is formed by what in the lunch-cloth is only a corner decoration. The outer part of the design consists of open-work points, every alternate square of which is embellished with the little lace stitch (Fig. 13) and the French knot picots (Fig. 14). A border of buttonholed points (Fig. 9) finishes the edge or a hemstitched hem may be used.

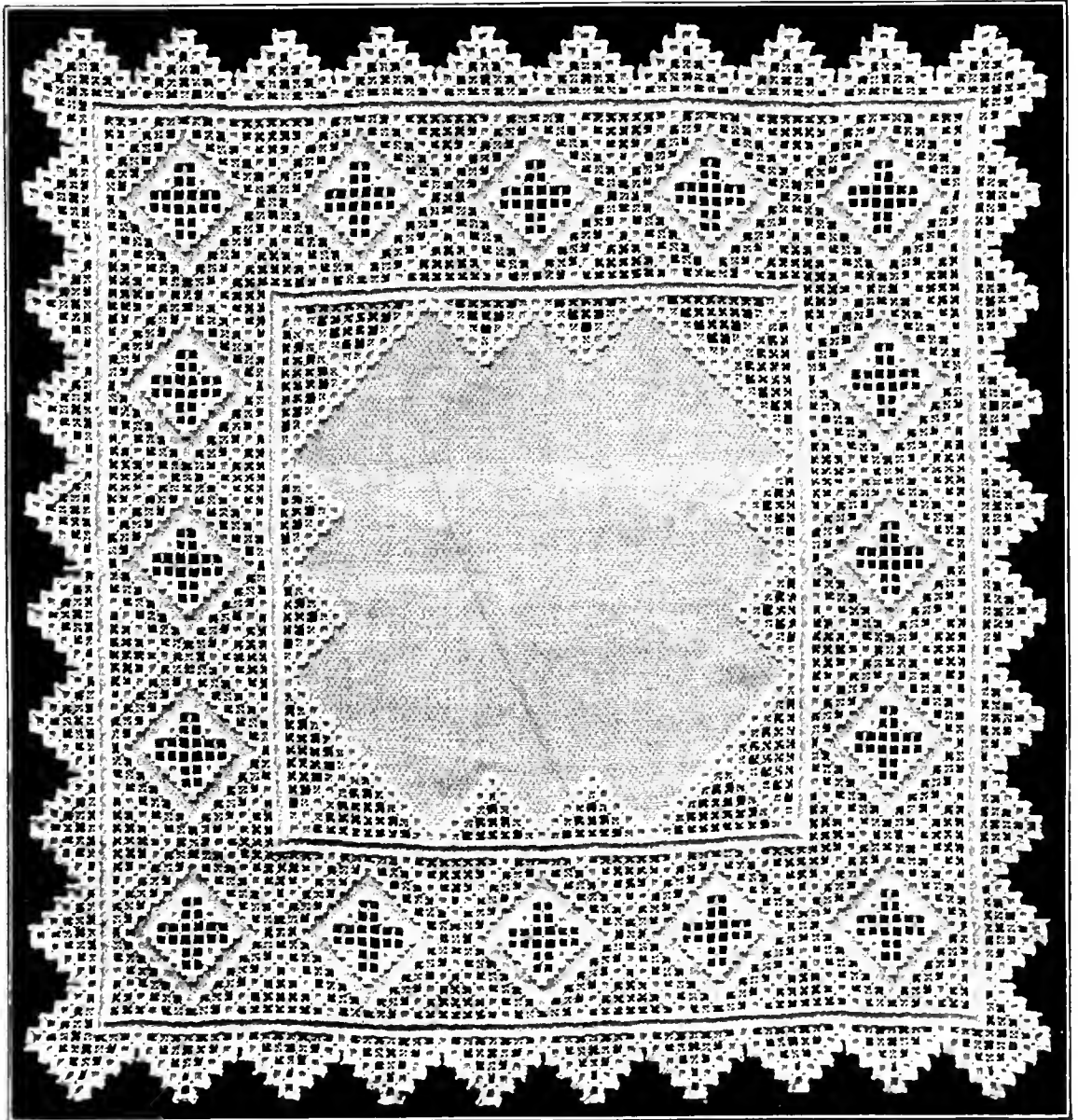


FIG. 54. CENTREPIECE WORKED ON HARDANGER CLOTH. SEE FIG. 56

Lesson for Lunch Cloth, Figs. 55, 56

THIS design (Fig. 55), is $34\frac{1}{4} \times 34\frac{1}{4}$ inches and has a 1-inch hem. Two and one-fourth inches in from edge of cloth a straight band of stitches (Fig. 1, page 3) over four warp threads is worked around the square (see Fig. 56). Outside of band two warp threads are drawn to give the effect of hemstitching, and to this open line the hem is laid. Fifty-two warp threads up from corner and four threads in from side the row of little blocks (Fig. 6) outlining corner square is begun (see Fig. 56). Each side of square is twelve blocks long and they are worked from the point of beginning down and towards left front corner, and turned at each corner till the square is complete. These squares are continued entirely around the canvas, separated from each other by twenty warp threads. The centre of each of these squares is outlined with blocking shown in Fig. 15. This includes twelve warp threads each way inside border. These threads are

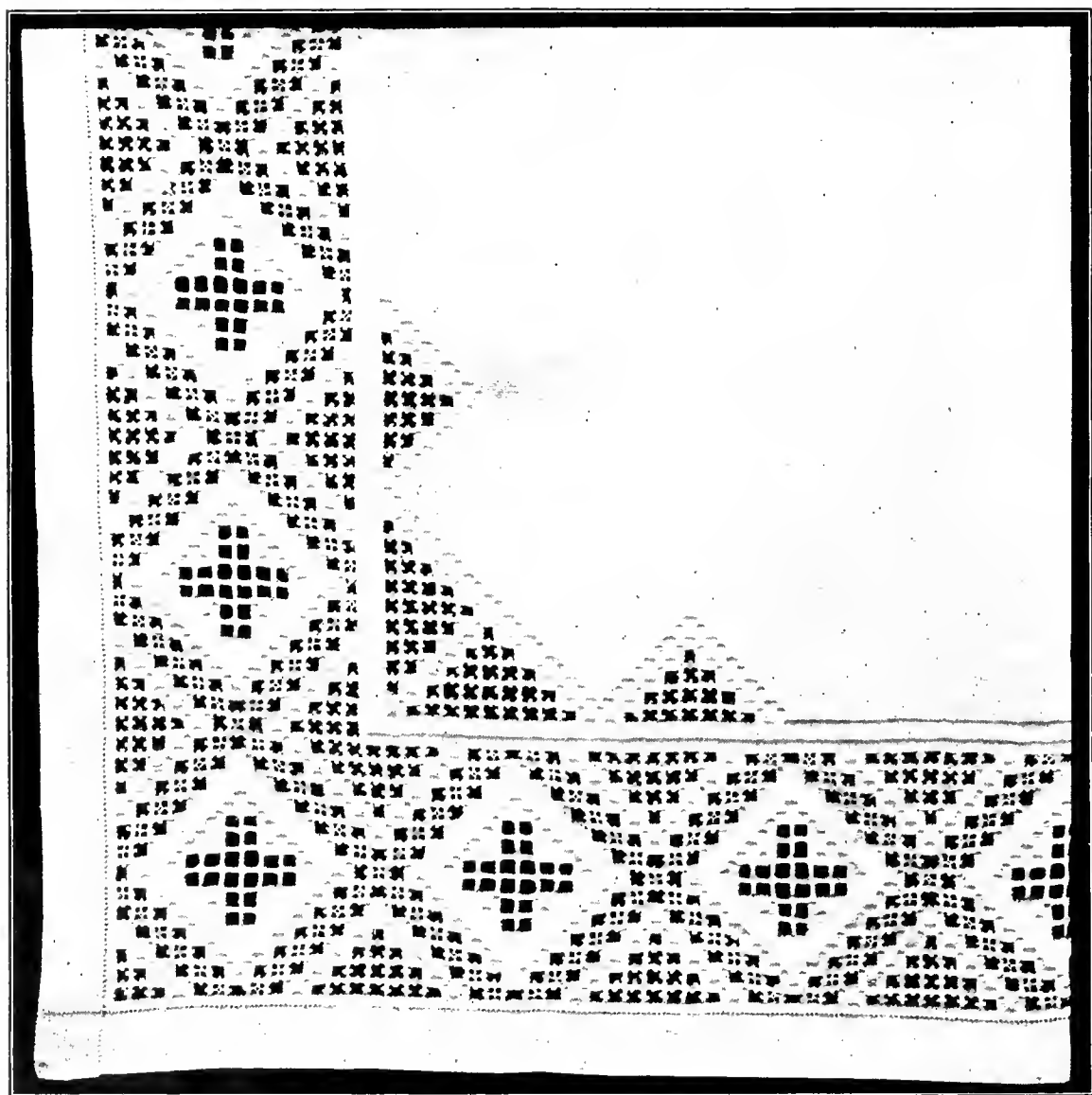


FIG. 55. LUNCH CLOTH WORKED ON HARDANGER CLOTH. SEE FIG. 56

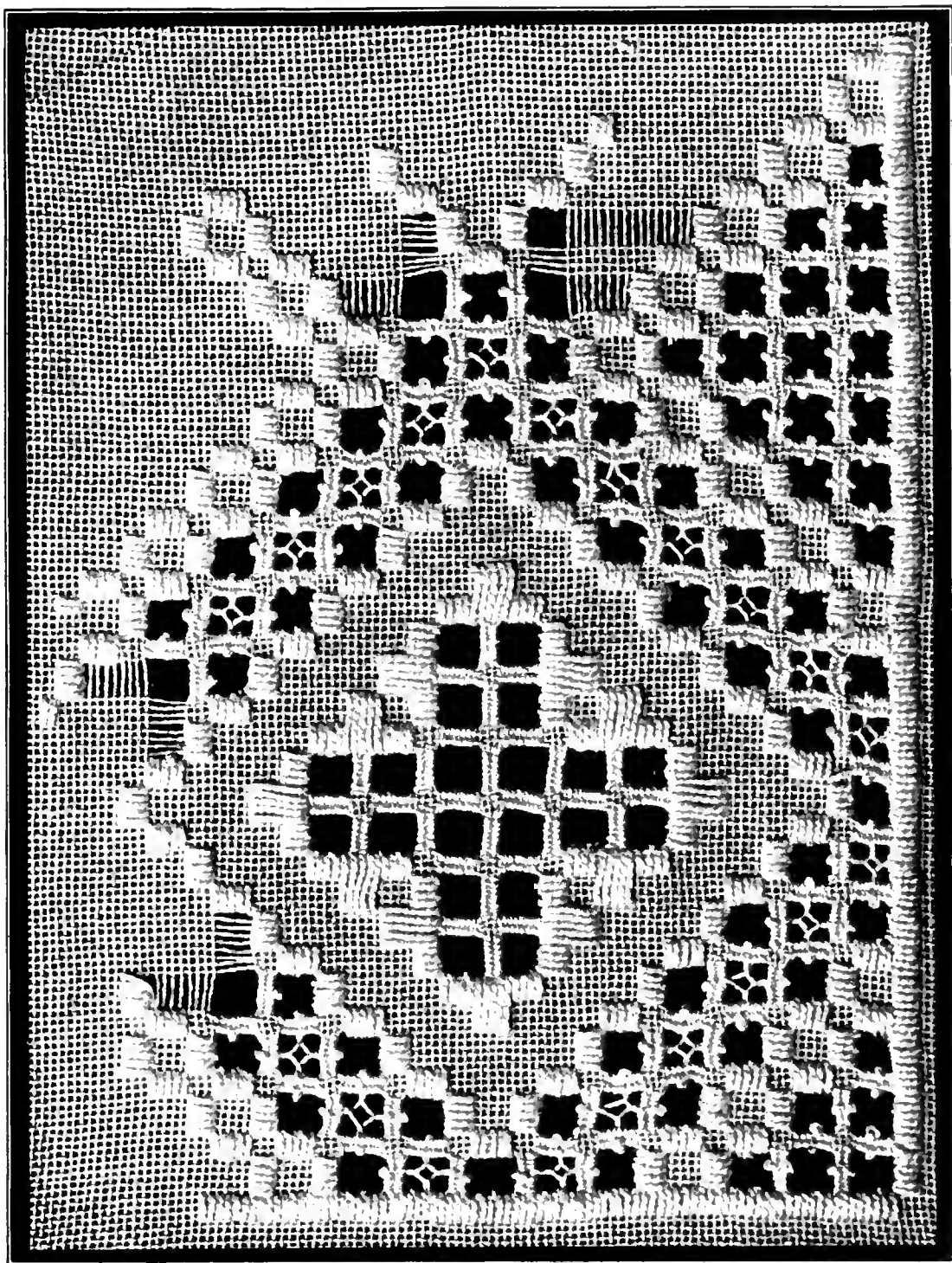


Fig. 56. DETAIL OF LUNCH CLOTH, FIG. 55, AND CENTERPIECE, FIG. 54

cut and drawn in the usual way and the remaining ones closely woven (Fig. 11). Two straight bands, four warp threads apart, outline the border on the inner side. Between the squares are half squares composed of two rows of kloster stitches (Fig. 7) and extending from the border lines toward centre of band. These half squares are just 20 warp threads from the squares. Their centres are cut and drawn and the remaining warp threads are closely woven with a picot (Fig. 14) at either side. The canvas between half squares and squares is also drawn and woven. These bars are decorated on the outside by a single picot and on the inside by the lace stitch (Fig. 13). In each inside corner triangles are outlined by double rows of kloster stitches and the enclosed spaces cut, drawn, and woven with picot bar (Fig. 14). This design may be varied by continuing the triangles around the inner edge of the border. Eyelets may be worked in each kloster block or in the large squares.

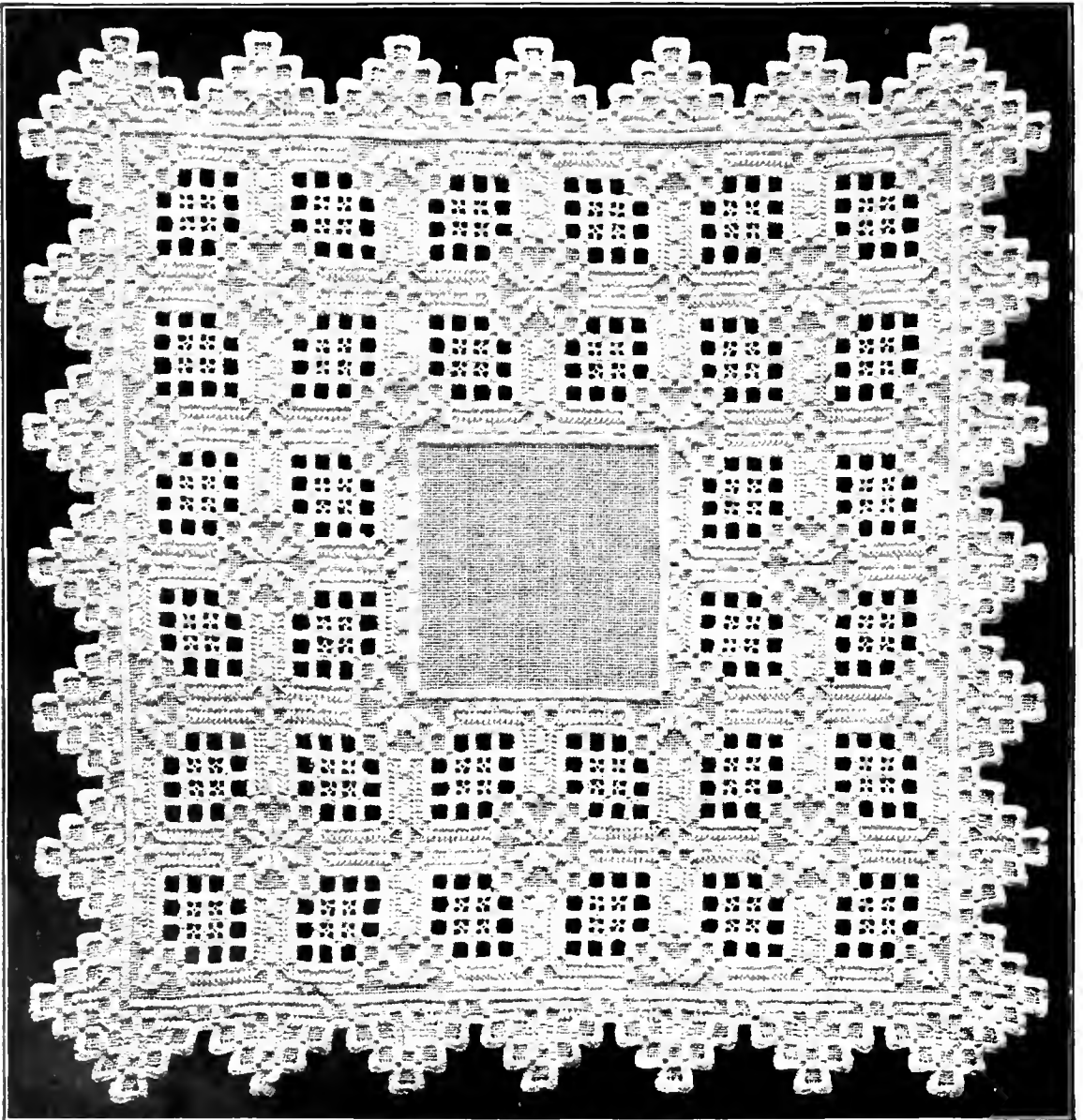


FIG. 57. CENTREPIECE WORKED ON CONGRESS CANVAS. SEE FIG. 58

Lesson for Centrepiece, Figs. 57, 58

THIS piece is 14 inches square on serim. First outline with the zigzag line of blocks along two sides from one corner, inside the buttonholed edge (see Fig. 58). Each block is of five stitches over four threads. Inside this row of points, a straight line of stitches is worked over four threads, and within each point is a row of four blocks, separated by four threads, close to the straight line, with two blocks running down the centre. Within the straight line are worked two rows of six-sided figures with openwork centres (see Fig. 58). Each figure is outlined by blocks, four on each side, with a row of blocks and long lines inside of this and bordering the openwork. Between these two rows is a row of herringbone-stitch; herringbone-stitching is also done on the edge, as is clearly shown by the illustrations. In the spaces between the six-cornered figures is a star of eight serrated diamonds; each diamond is made by taking two stitches over two threads, two over four threads, two over six, then two over four and two over two threads again. The plain centre of the cloth is outlined by a straight line of stitches over four threads, and the edge of the cloth is buttonholed in points, over four threads. Now cut and draw the threads for the openwork. Cut and draw four threads, and leave four, alternately. Then fill the groups of four uncut threads with weaving, over two and under two threads, to form a bar. The four centre spaces are filled with a lace stitch.

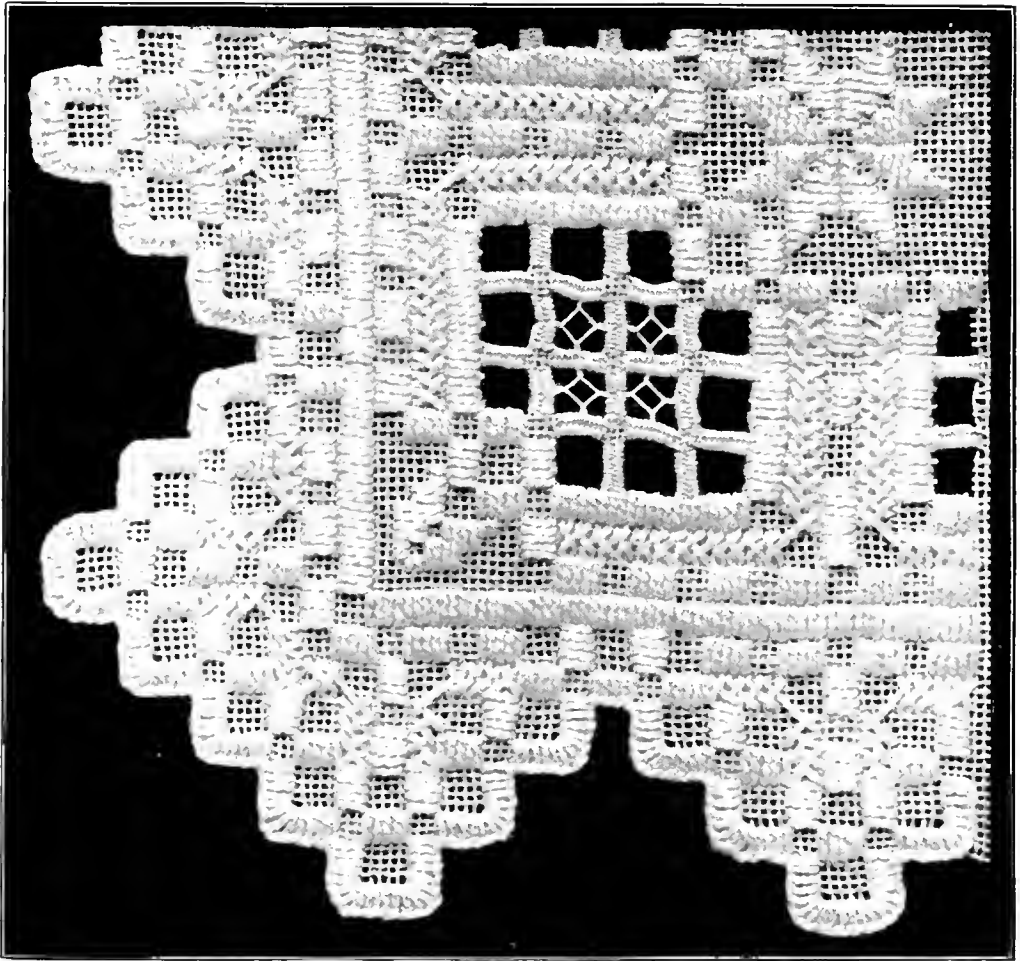


FIG. 58. CORNER OF CENTREPIECE, FIG. 57

Lesson for Scarf, Figs. 59, 60

THIS scarf is worked on a medium weave of Hardanger cloth, and is 16 inches in width. Count about 80 threads from one edge of the corner of the cloth, and begin the work an inch in from the other edge. Work the zigzag line of 16 blocks diagonally across the corner of the cloth, inside the buttonholed edge (see Fig. 60). Each block is of five stitches over four threads of the cloth. Turn, and at right angles to the line of 16 blocks work a line of eight blocks, then another line of eight blocks out towards the edge again, and continue working lines of eight in and out along the sides and ends of the scarf, with a line of 16 across each corner. Count 28 threads in from the line just worked, and begin the band of solid work, which is outlined on each side by a double row of blocks. The space inside these lines is filled with squares formed by four triangular figures sur-

rounding an open centre. The triangles are made of four stitches over four threads, five over eight threads, then four over four threads again. The squares and lines of the design through the centre of the cloth are worked in the same way, with double rows of blocks and open-centred squares. The scarf is buttonholed around the edge, over four threads, following the first line of blocks, and with their points touching, and in the tiny squares of four threads of canvas left between, an eyelet is worked by putting the needle down in the centre hole and bringing it up under two threads at the side all around, as in Fig. 60. Eyelets are also worked in all the little squares between the double rows of blocks throughout the design. When the solid work is completed the threads are cut and drawn for the open-work. Cut and draw

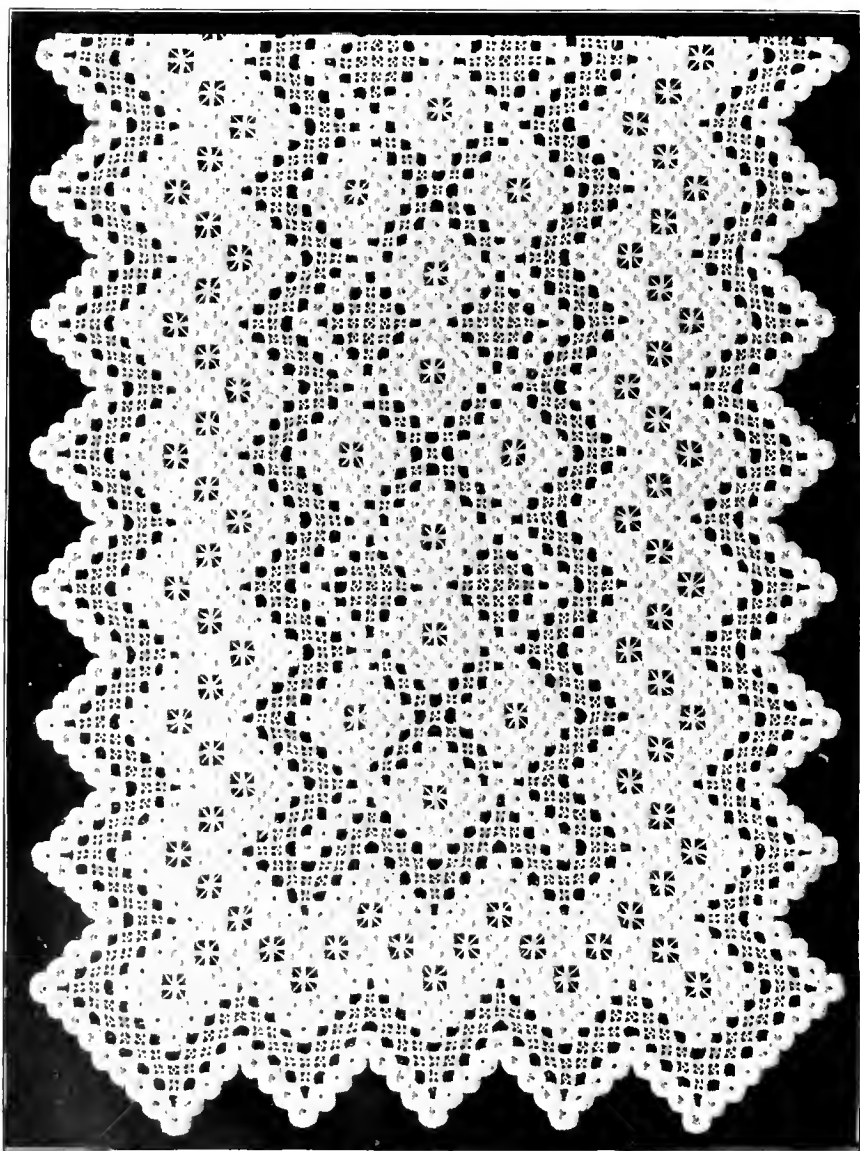


FIG. 59. SCARF WORKED ON HARDANGER CLOTH. SEE FIG. 60

four threads and leave four, alternately, in all the open spaces. Then fill the groups of four uncut threads with weaving, over two threads and under two, back and forth. All the open, square meshes that are entirely surrounded by woven bars are filled with a lace stitch, put in with the linen weaving thread when the fourth bar is half woven (see Fig. 18, page 7). In the open centres of the squares, the four threads through the centre each way are woven, and then a thread is crossed from corner to corner and twisted back on itself as in Fig. 15.

Centrepiece, Figs. 61, 62, 63, 64

THIS centrepiece, worked on a medium weave of Hardanger cloth, measures 18 inches square. The design runs diagonally across the canvas. To begin the work, count about 100 threads from the corner of the cloth and an inch in from the edge, opposite A, Fig. 61, and work a group of five stitches side by side over four threads of the cloth (working from corner); work another block of five stitches at right angles to the first, taking the first stitch from the same mesh of the cloth as the last stitch of the first block. Make seven more blocks, forming a zigzag line of nine blocks altogether, then turn, and work a line of eight blocks at right angles to the first line; then another line at right angles to this, and so on, across the cloth, to form the five points on one side of centrepiece. Then work a line of 22 blocks across the corner, and then the five points of the next side; work the other two sides in the same way. This completes the first row of blocks just inside the buttonholed edge, shown in Figs. 62, 63, and outlines the whole centrepiece, but it is well to "prove" the correctness of the work as it proceeds, by working some other portions of the design along with it; such as the row of blocks surrounding the large openwork squares in every alternate point (see Fig. 63) when this is completed you are ready to work the row of small open-centred squares just inside of this (see Fig. 62). The triangular figure at each of the four corners, surrounding the open centre, is composed of four stitches over four threads, then five over eight threads, then four over four threads again. Repeat for the other three corners, leaving a square of the canvas in the centre 12 threads each way, which is

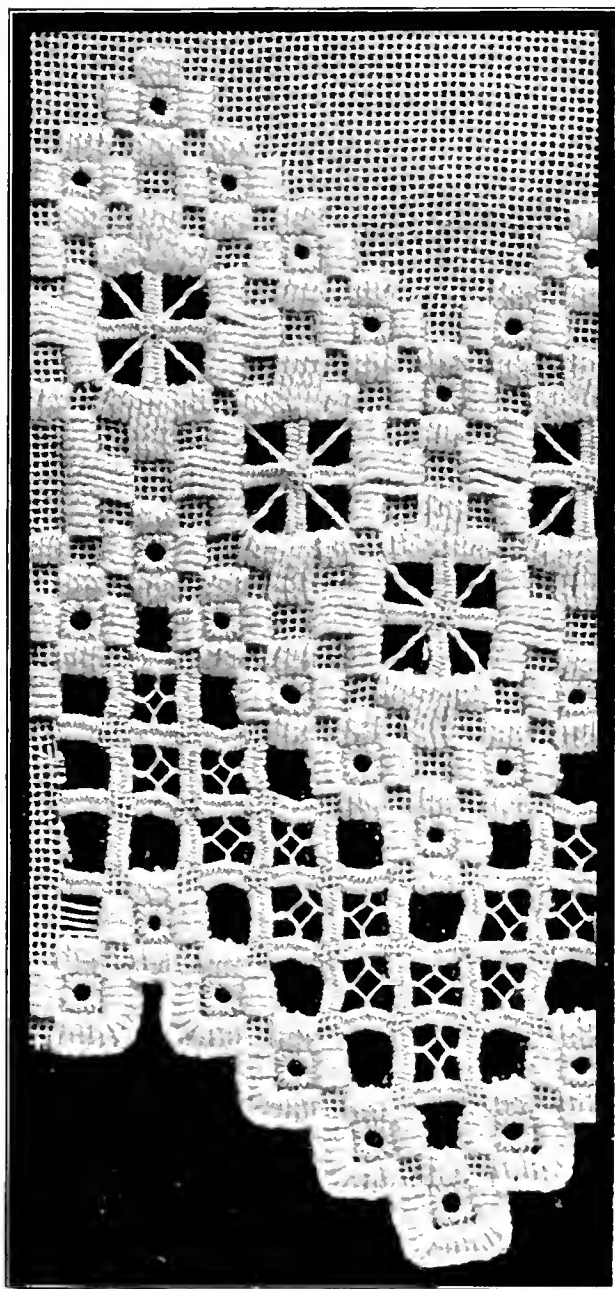


FIG. 60. DETAIL OF SCARF, FIG. 50

not to be cut out until all of the solid work is completed. The arrangement of these squares is seen in Fig. 61. The solid square in each corner (see Fig. 64) is worked, first with a double row around of the blocks of five stitches over four threads, as shown in Fig. 64. Work an eyelet inside each group of four blocks. Inside is a row of cross-stitch, over two threads diagonally, around the square. In the exact centre of the square work the star, each diamond covering eight threads at the widest part and tapering evenly to only two threads at each point. Between the outer points of the star, eyelets are worked. Next work the double line of blocks just outside the wide row of openwork around the centre of cloth (see beginning of this openwork in Fig. 62). Count 28 threads for the openwork between, and work the inner double line of blocks. Eyelets are worked in each double line as shown in the cut. Ten threads inside the inner row of blocks is a row of cross-stitch, and inside this at each corner, an eyelet forms the base of a cone-like figure of long stitches, the longest, at the centre, covering 14 threads, and gradually decreasing at each side. The edge of the centrepiece is buttonholed over

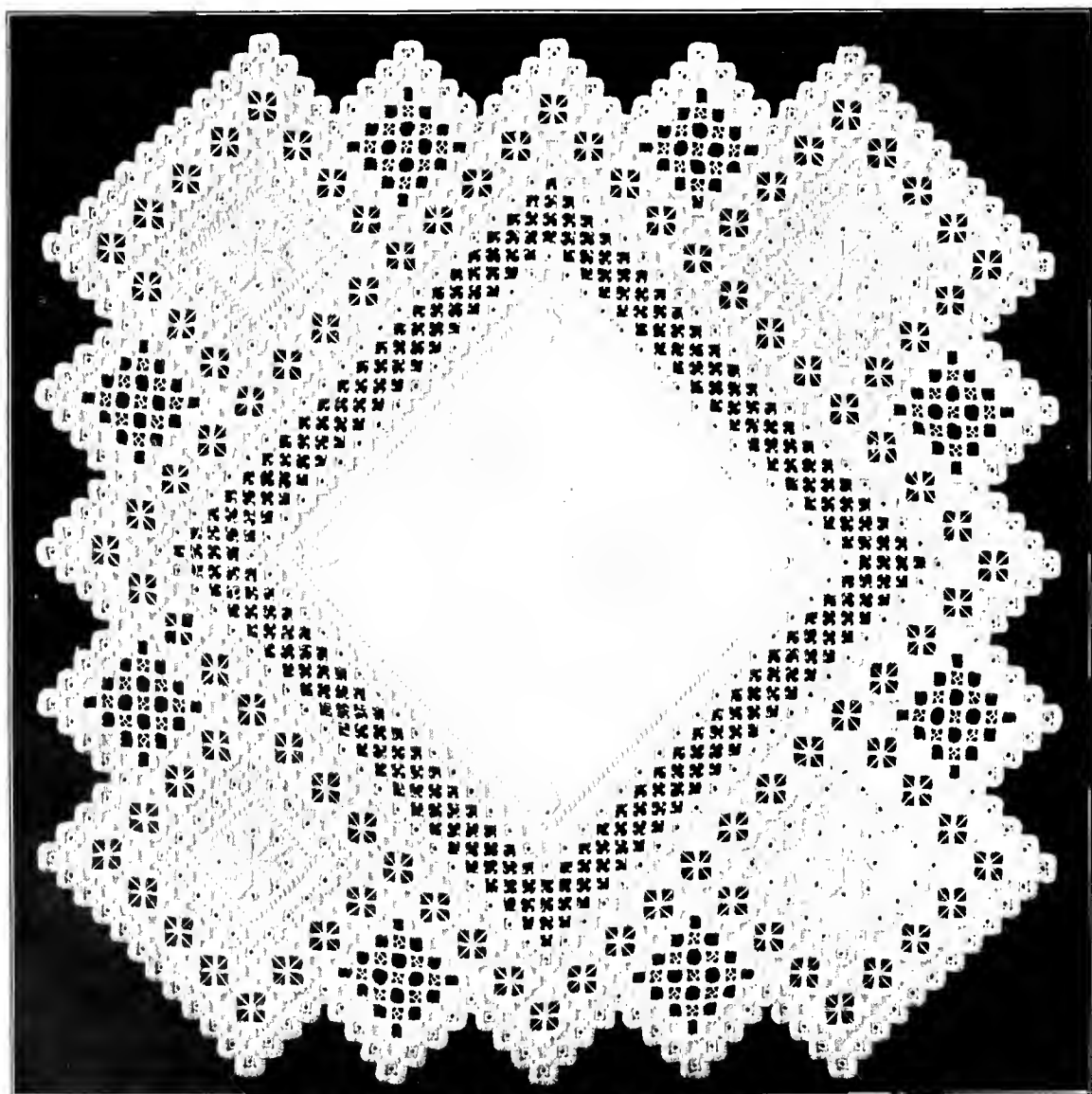


FIG. 61. CENTREPIECE WORKED ON HARDANGER CLOTH. SEE FIGS. 62, 63, 64

four threads, as in Fig. 63, and eyelets are added as shown in the cut. The threads are now cut and drawn for the openwork. For the wide strip of openwork around the centre, cut and draw the threads between the two double lines of blocks (see beginning in Fig. 62). Cut the four threads across the ends of the stitches composing the block (never along side of the stitch), leaving four threads uncut between the groups of four cut threads. These alternate groups of four threads remaining uncut are filled with woven picot bars. When each bar is half filled with the weaving, make the picots, one on each side of the middle of the bar. These are made in this way: Bring the needle up between the two middle threads of the bar, drawing the thread to the left and towards you; place the left thumb on the thread near the work and pass the needle under the thread towards you, twist the needle around so as to insert the point under the first 2 threads of the bar, bringing it up in the middle, draw the loop of the thread very tight around the needle and hold it down with the thumb while drawing the needle and thread through it. Repeat on the other side of bar for the other picot, and then finish filling the bar with weaving. In the large openwork squares in the points the threads are cut and drawn and the bars woven in the same way, every alternate space being filled with a lace stitch, put in when the bar on the fourth side of the square is half woven. For the squares shown in Fig. 62, cut and draw four threads as in Fig. 10, page 4, and work as in Fig. 15. In working any design in Hardanger embroidery, great care must be used in counting the threads and stitches, as one little mistake, even if of but one stitch, too much or too little, will throw the whole design out of order and make it impossible to bring it out right. This does not really mean nearly so much trouble or eyesight as one would suppose as generally the blocks are of few stitches and a mere glance shows if they are of the correct size, without any conscious counting of stitches. The blocks and figures, too, are so con-

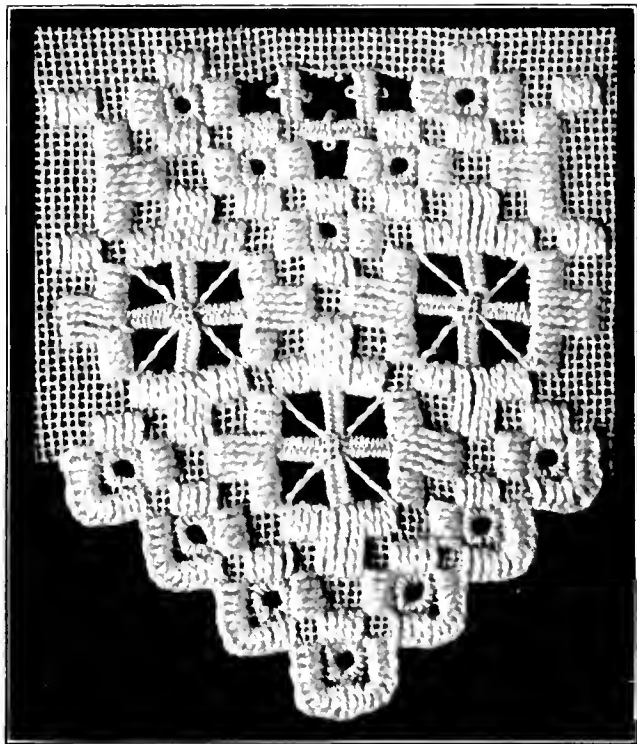


FIG. 62. DETAIL OF CENTREPIECE, FIG. 61

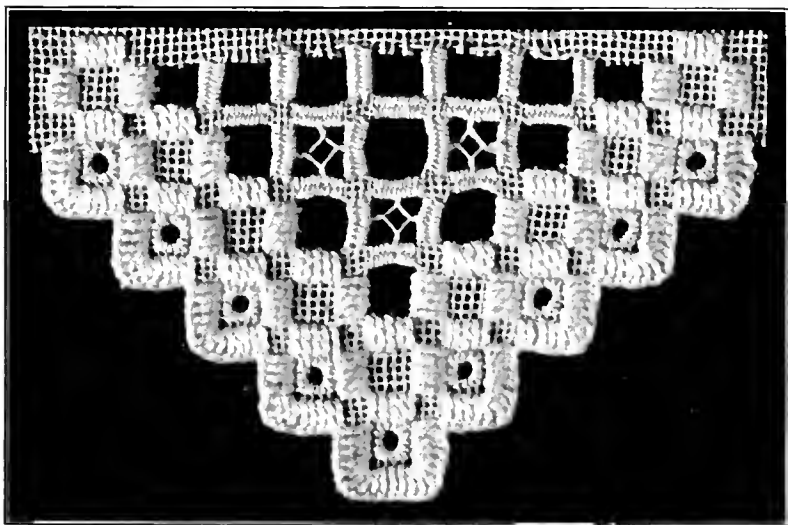


FIG. 63. DETAIL OF CENTREPIECE, FIG. 61

nected that each one leads naturally to the next. And if two or more parts of the design are carried along at the same time, they will "prove" each other and save much uncertainty as to whether the work will "come out right" at the end. No threads should ever be cut until after the embroidery is completed. As, if a mistake is found, stitches may be taken out, but cut threads can never be changed. Also, be sure to cut the threads only at the *ends* of the stitches, and *never* along the sides, as there would then be nothing to hold the threads of the cloth from raveling.

By bearing these few points in mind and using care in making the work exact, there should be no trouble in executing the most beautiful designs in this kind of embroidery. It is usually done on rather coarse materials, consequently is not hard on the eyes, as drawn-work and some other varieties of needlework so often are. Being such a purely mechanical sort of work, Hardanger embroidery is a go-isend to the person lacking the taste in the shading of colors, or skill in the placing of stitches, that is required in silk embroidery. Another great point in its favor is its durability; if well made and proper materials are used, it should last a

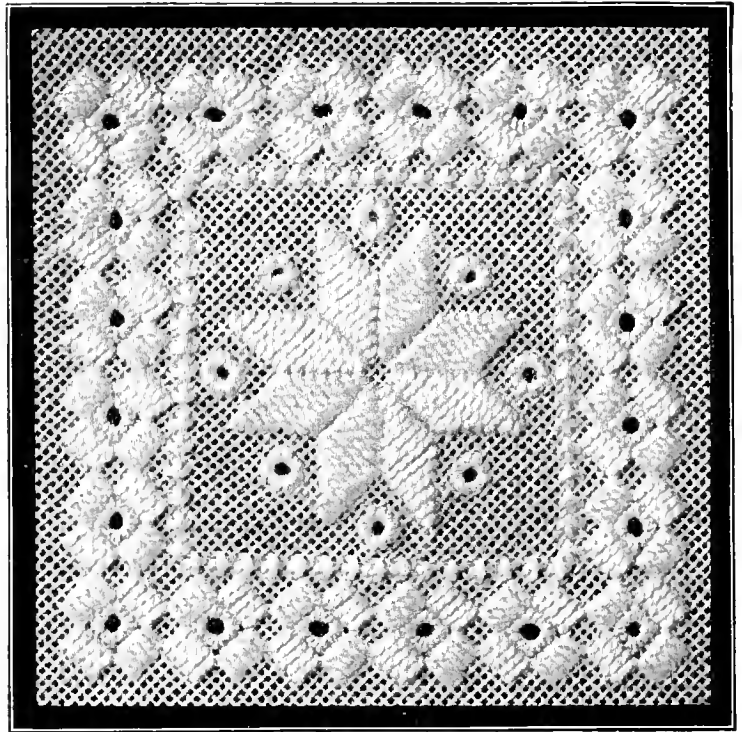


FIG. 64. DETAIL OF CENTREPIECE, FIG. 61

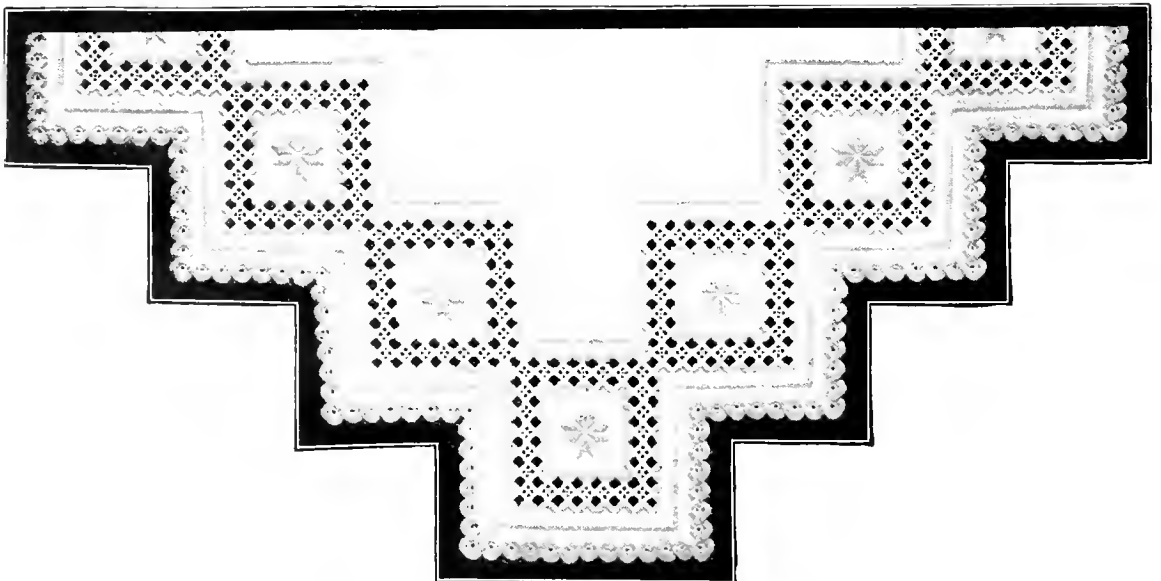


FIG. 65. CENTREPIECE IN YELLOW AND WHITE ON HARDANGER CLOTH. SEE FIG. 67

lifetime with the care that should be bestowed on any nice work, and when soiled it is easily laundered without injury to the work. Even if one should confine herself to but this one species of embroidery, there is such a variety of designs possible, and such a wide range of materials available that there need be no hint of sameness in one's apparel or house furnishings. Hardanger embroidery is always recognized as hand work, there being, as yet, no machine-made imitations of it.

Centrepiece, Figs.

65, 67

THIS piece is about 20 inches square. The model was worked with yellow, with the weaving and backstitching done in white linen thread. Begin at one corner, about 110 threads from the corner of the cloth and an inch in from the edge, and work the row of blocks, each 5 stitches over four threads, just inside the buttonholed edge, as in Fig. 67. Work around in points until the whole cloth is outlined with this row of blocks, though it is a good plan to work the second row, 26 threads inside of the first, at the same time, so as to be sure, if they agree, that each is correct. Half way between the two rows is a solid line of slanting stitches (Fig. 67), taken over four threads. Another solid line is worked at the same distance from the third row of blocks which forms the inner outline of the openwork squares, and meeting, to within four threads, the second row of blocks (see Fig. 65).

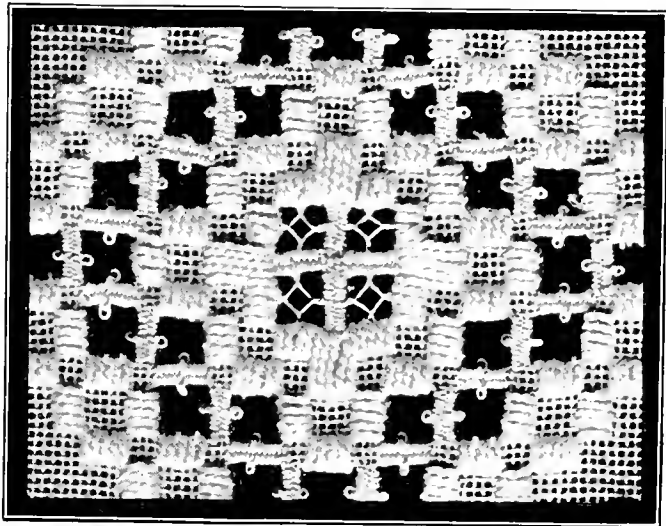


FIG. 66. DETAIL OF CENTREPIECE, FIG. 68

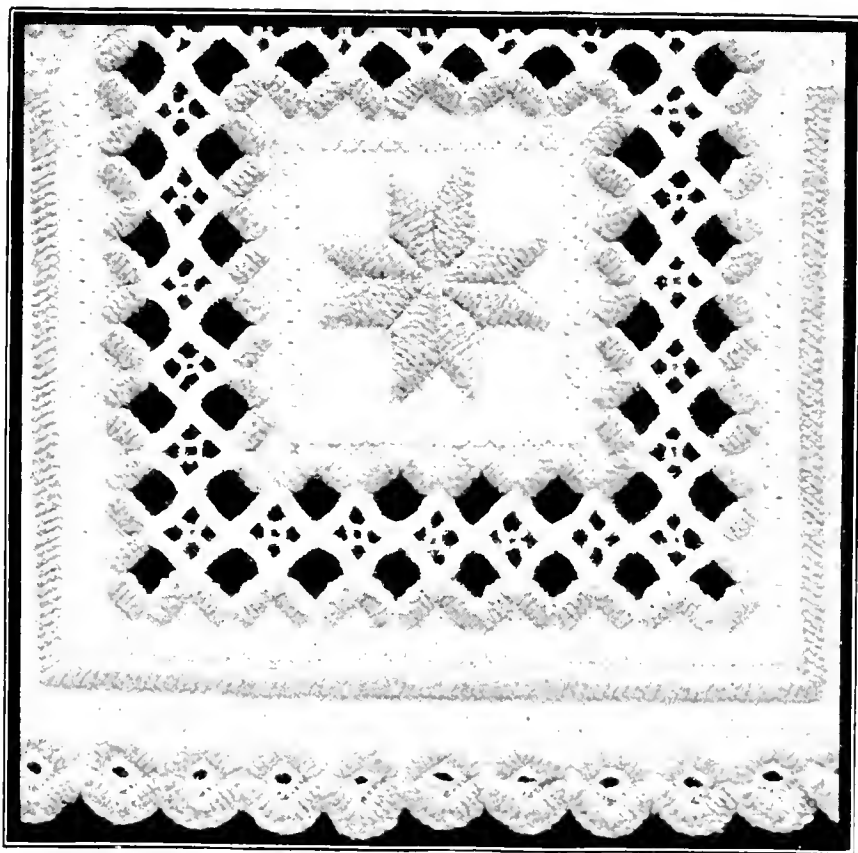


FIG. 67. DETAIL OF CENTREPIECE, FIG. 65

row of blocks forms a small square around the star (Fig. 67), and is worked twenty threads from the second and third rows. The star has eight diamonds, each covering eight threads at the widest part and decreasing each way to two threads. The edge is buttonholed over four threads, as in Fig. 65. In each little square of the edge an eyelet is worked (see Fig. 67). Each side of the solid line of slanting stitches and inside the rows of blocks surrounding the star, two rows of double backstitching is worked, each stitch being taken diagonally over two threads, and one line of stitches of the second row being taken in the same holes as one line of the first row. To work the backstitching, bring the needle up through the cloth, and, working from you, take a stitch diagonally over two threads, bringing the needle up in a hole two threads from *each* end of the first stitch; take a stitch diagonally over two threads from this hole and bring the needle up at the end of the first stitch made. Then repeat as before, thus forming a double line of backstitches. The second double line is made in the same way, one row of stitches being laid

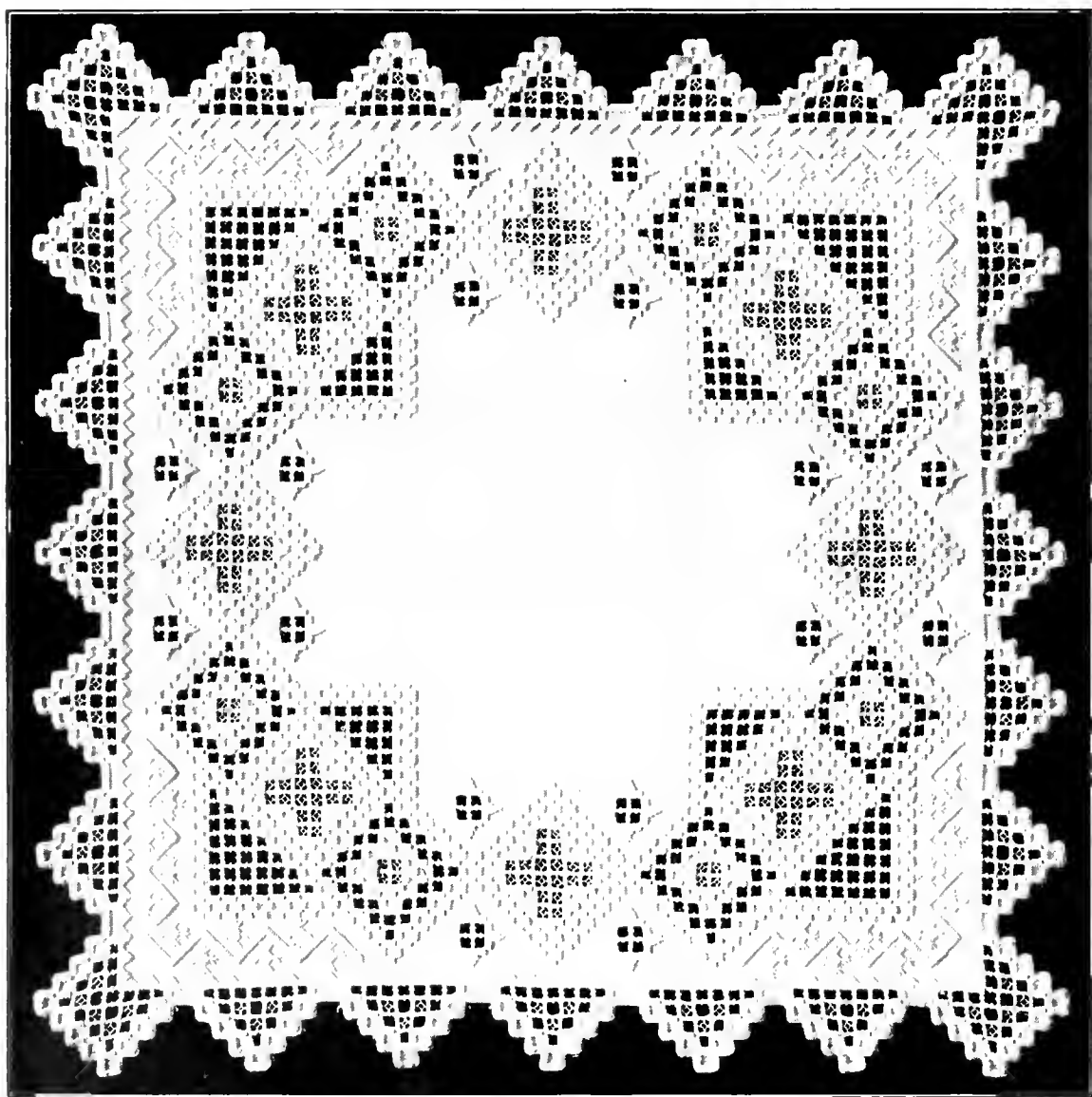


FIG. 68. CENTREPIECE WORKED ON HARDANGER CLOTH. SEE FIGS. 66, 69, 70, 71

close beside one row of the first line and made in the same holes of the canvas. For the open-work, four threads are cut, and four left, alternately, and the weaving is done as usual. The middle row of open squares is filled with a lace stitch, as in Fig. 18, page 7.

Lesson for Centrepiece, Figs. 66, 68, 69, 70, 71

THIS piece is 20 x 20 inches on Hardanger cloth. Count about 50 threads from side of corner, and an inch in from the other edge, and work the row of blocks just inside the buttonholed edge (see Fig. 69). The blocks are of five stitches over four threads. There are eight blocks across the corner, diagonally, then seven more at right angles to the line of eight (see Fig. 69). Count twelve threads and repeat the two lines, in and out, for the next point, and continue around the cloth. Inside the points is a serrated line, each little point of which is composed of stitches of graduated length, covering from two to seven threads at the point. This line is worked around the whole cloth (see Fig. 69). The large open corner squares are overlaid by three smaller squares (Figs. 66, 71). These are outlined by blocks, as are also the single squares on each side of cloth. Between the corner of the large square and the saw-tooth line (Fig. 69) is a

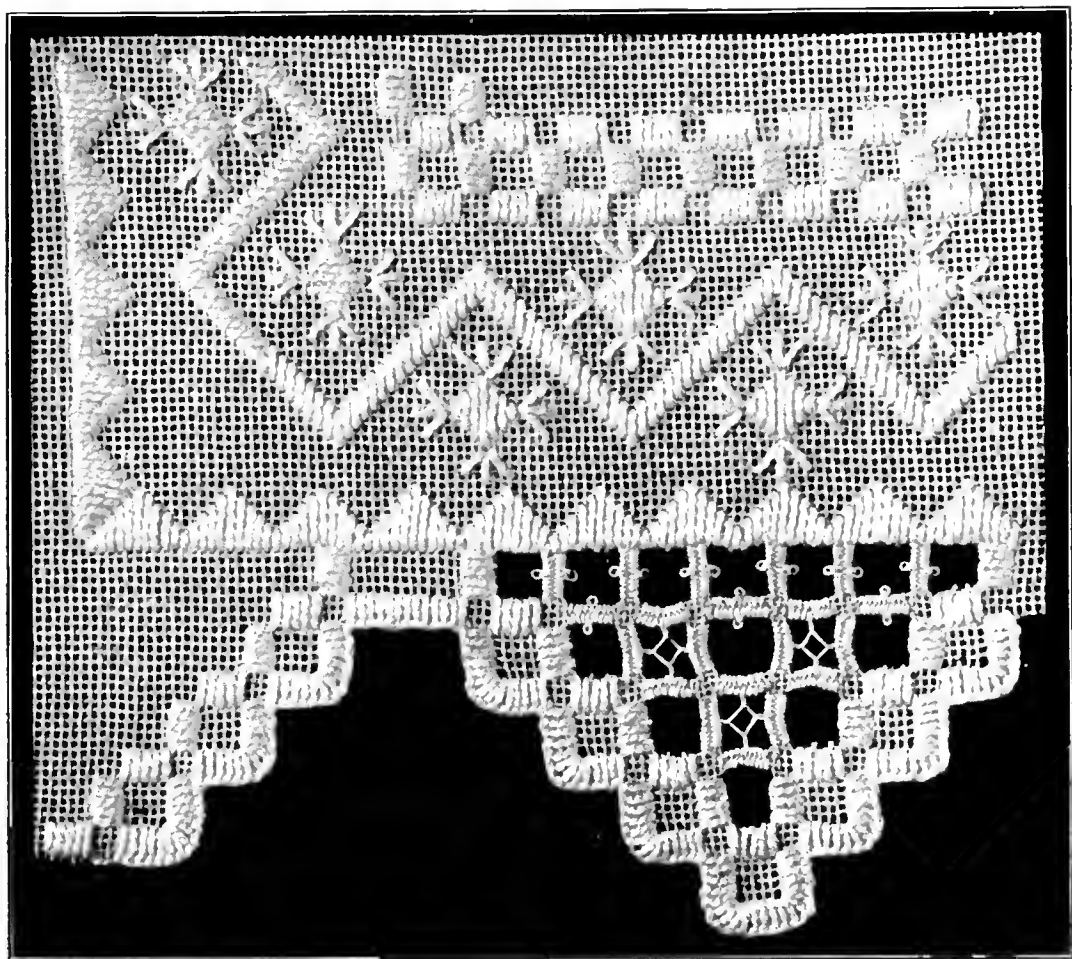


FIG. 60. DETAIL OF CENTREPIECE FIG. 68

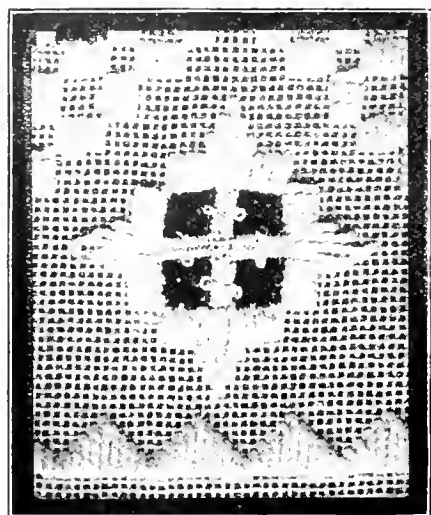


FIG. 70. DETAIL OF CENTREPIECE, FIG. 68

Directions for making these picot bars and lace stitches are given in the chapter on stitches, and plainly illustrated by Figs. 11, 13, and 14. It would be difficult to find any variety of needlework requiring less skill and experience in producing beautiful ef-

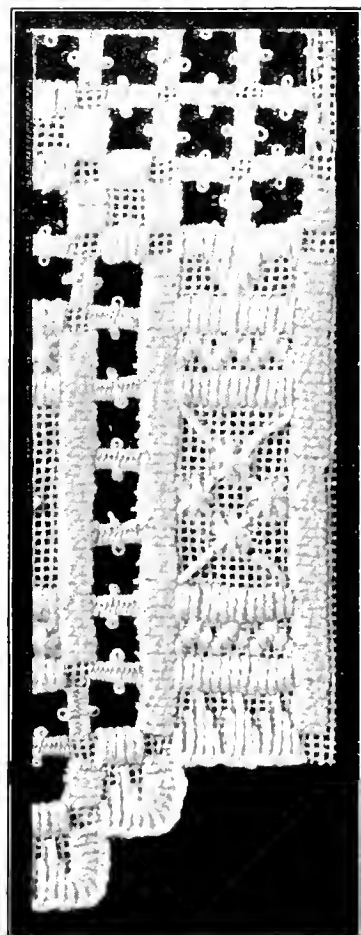


FIG. 72. DETAIL OF FIG. 73

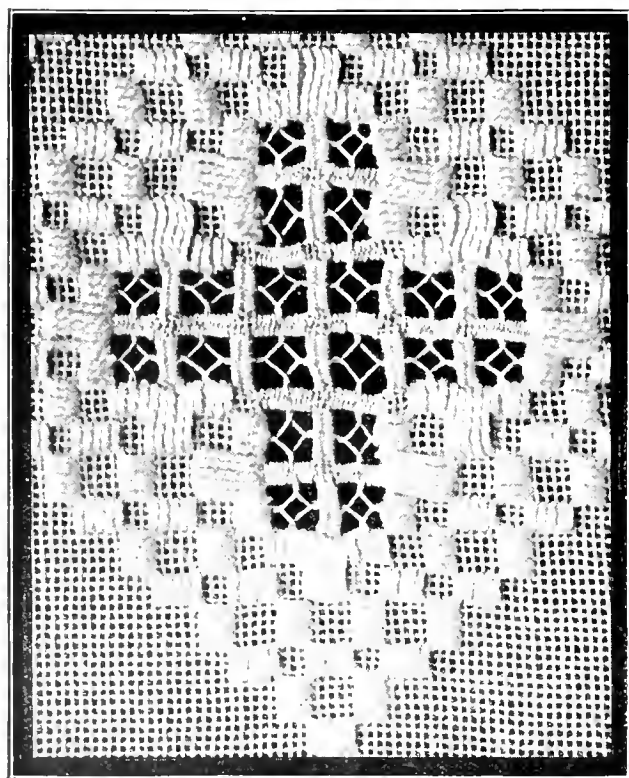


FIG. 71. DETAIL OF CENTREPIECE, FIG. 68

fects than Hardanger embroidery. The least experienced amateur, by exercising care in counting and placing the stitches with mathematical exactness, can produce as beautiful work as would require long practice in most forms of embroidery. And this is doubtless one reason for the lasting popularity of Hardanger embroidery, though the intrinsic beauty and effectiveness of the work is reason enough for its continuing in favor. As there is an unlimited variety of designs, from the simplest border of block stitches to the most elaborate patterns, covering every thread of the foundation cloth, so there is almost limitless range in variety of materials with which any desired effect may be produced.

ziczag line, each stitch over four threads, and, between the points of this line are the figures shown in Fig. 60. The centres of the openwork squares (Fig. 60) are worked as shown, and in Fig. 70 is seen the small open square on sides of cloth. The edge of cloth is buttonholed over four threads of the cloth (see Fig. 60). For the openwork, four threads are cut and drawn, and four left, alternately; the uncut threads are woven with picot bars in fine linen

Lesson for Centrepiece, Figs. 72, 73, 75

THE model is worked on Congress canvas and is 28 inches square. Each medallion requires 108 threads of the canvas, with 12 threads more allowed for the narrow band, Fig. 72, between it and the next one. Begin at one corner, Fig. 75, count 50 threads from one edge and begin about an inch in from the other edge. Make six blocks of five stitches each, over four threads, then, at right angles to the sixth block, start the straight line of 53 stitches just inside the buttonholed edge, Fig. 75. Work six blocks across the next corner, then a line of 53 stitches along the side, and so continue around the medallion. Four threads inside the outline just worked make another line with 37 stitches in the straight row. Inside of this second row, work a row of eight blocks across the corners as in Fig. 75, with their corners touching the corners of the previous row

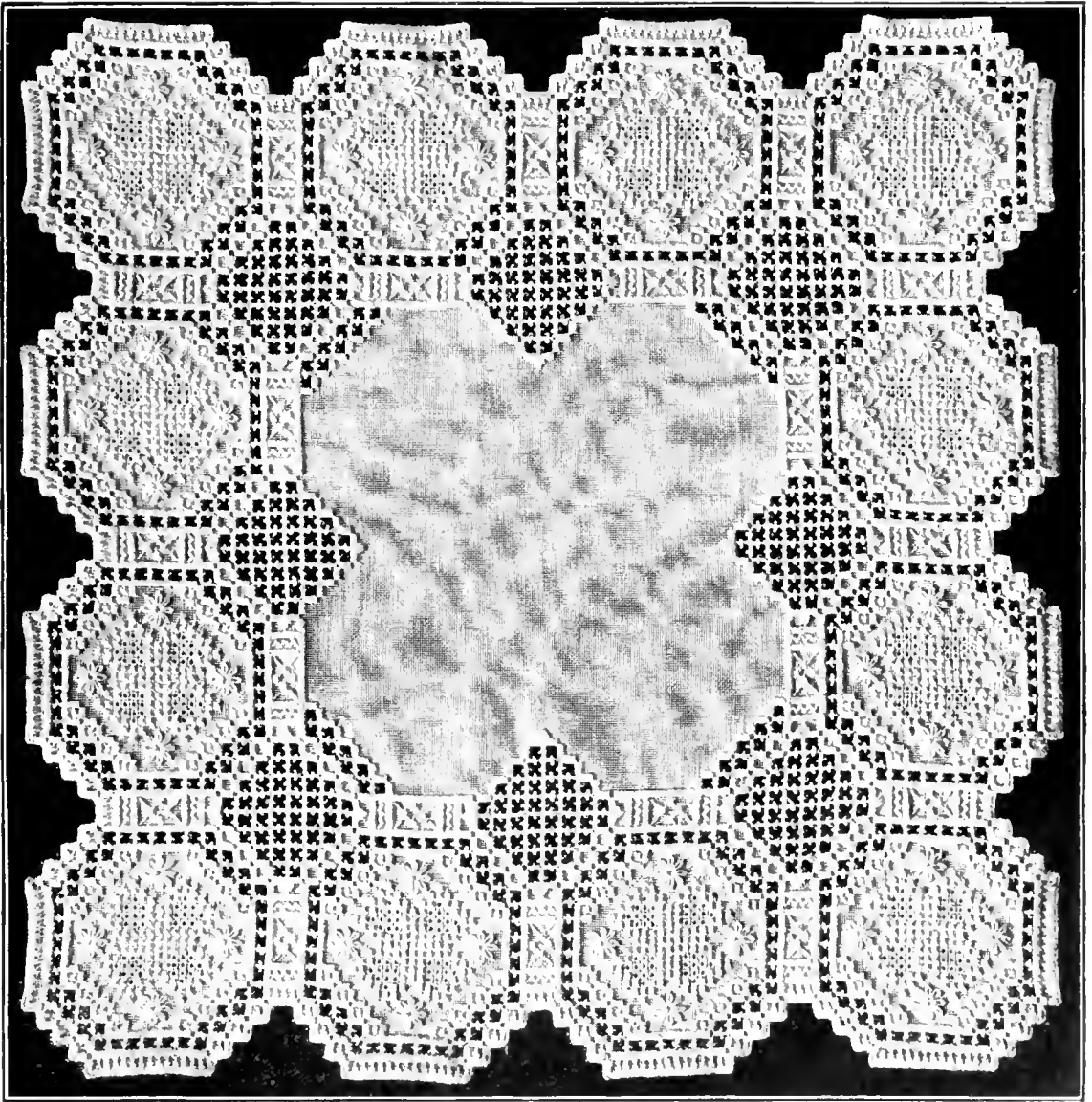


FIG. 73. CENTREPIECE WORKED ON CONGRESS CANVAS. SEE FIG. 75

of blocks, and forming tiny squares inclosing a four-thread square of the canvas. Over these four threads a double cross-stitch is worked as shown in Fig. 75.

In the exact centre of the medallion work a double cross-stitch over four threads each way, then work four more in a line extending in all four directions, when you will have two lines of nine crossing each other at the centre. Then, with double cross-stitch, fill in the outline of each arm of the cross, filling the inclosed spaces with eyelets, each eyelet requiring a square of four threads (see Fig. 75). Between the arms of the cross and the border, work a large daisy in bird's-eye stitch as shown in Fig. 75. Bird's-eye stitch is made as follows: Bring the needle up through the canvas in the centre of the daisy, put it back in the same place and bring it up seven threads to one side, put the working thread around the needle and draw it through, take a short stitch into the next holes of the canvas to hold down the loop thus formed, and bring the needle up at the centre of the daisy again ready for the next loop; repeat around for the eight loops.

The edge of cloth is worked in buttonhole stitch, the shortest over four threads, as seen in Figs. 72, 75. Outside each medallion is a narrow line of openwork, Fig. 75, of four threads drawn and four left, alternately, and the threads remaining uncut are woven firmly over two threads and under two until the bar is half filled, then a picot is made on each side by twisting the thread around the needle as in

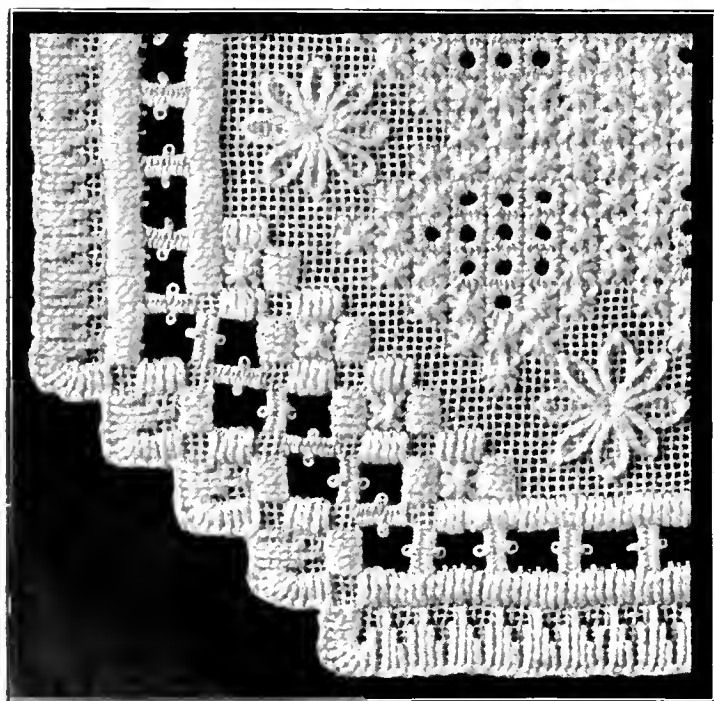


FIG. 75. DETAIL OF FIG. 73

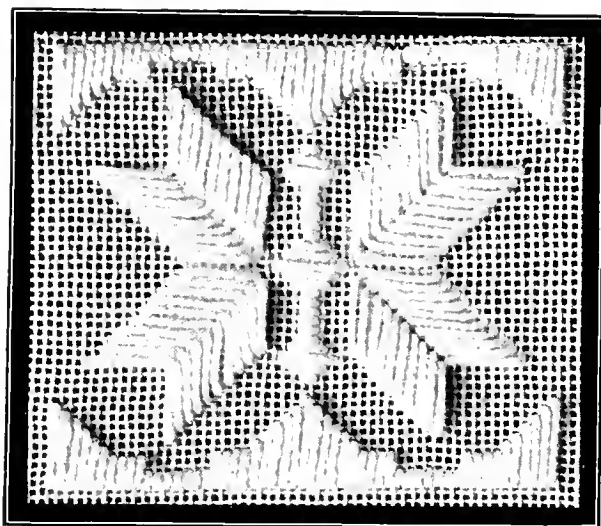


FIG. 74. DETAIL OF FIG. 76

making French knots, and the weaving of the bar is then continued; the way of working picot bars is shown in Fig. 14, page 5. The openwork squares are worked in the same manner, first being outlined by a row of blocks. The narrow bands between the medallions, Fig. 72, are worked with double cross-stitches, lines of straight stitches side by side over four threads, and other stitches as shown in Fig. 72. It will be seen that this design is susceptible of variation in many ways. Solid or open-work could be used in place of the daisies in bird's-eye stitch in each medallion, and in the centre of the cross the double cross-stitch could be replaced by a square of open-work with the bars woven in varied ways. The straight border could also be altered.

Lesson for Centrepiece, Figs. 74, 76, 77

THIS piece, on Congress canvas, is 18 inches square. Count 50 threads from corner of cloth (with a few threads over), and 20 threads in from the edge, and work the row of slanting stitches (each over four threads) across the corner as in Fig. 77. There are 36 of these stitches, then one over six threads, one over four, and one over two threads, to square the corner. Work 11 stitches in a line at right angles to this line, to form the end of the oblong, and continue around the other side, as seen in Fig. 77. In the oblong, the figures are of five stitches each, and over 2, 4, 6, and 10 threads, respectively. The openwork square, Fig. 77, is outlined with blocks, each of five stitches over four threads. Work an oblong on the other sides of the square, as shown in Fig. 77. Next, work the line of points just inside the buttonholed edge on the side, between the corner figures (see Figs. 76, 77). Take seven stitches over two threads, 4 over four, then take six

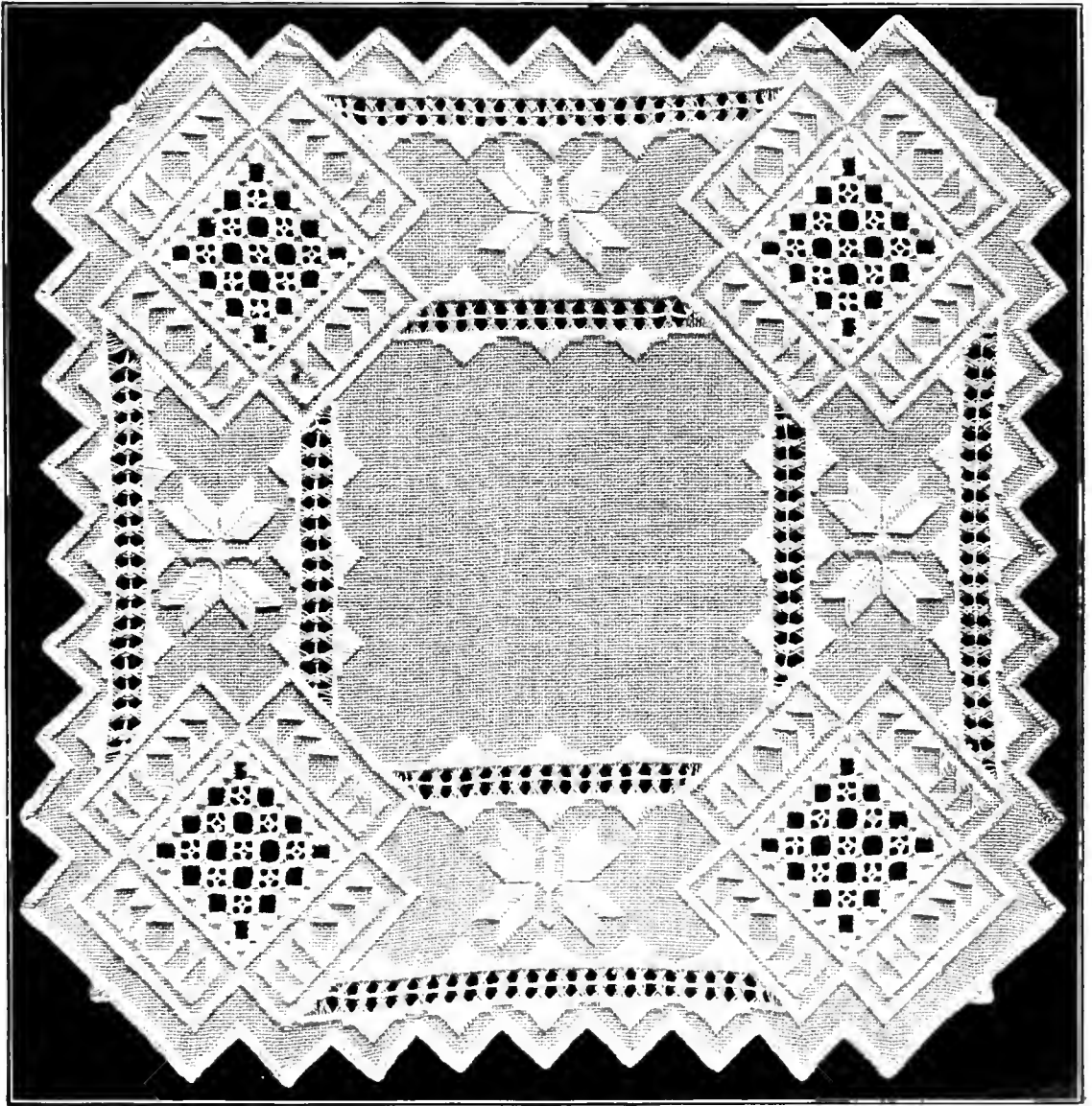


FIG. 76. CENTREPIECE WORKED ON CONGRESS CANVAS. SEE FIGS. 74, 77

stitches, each stitch being taken one thread below the one before it, the longest over ten threads, as in Fig. 77; decrease to four again, then four over four threads, seven over two, and repeat for the next point. There are five of these points on each side. Work seven stitches over two threads, and then make the square for the next corner, and so on. Allow ten threads for the row of drawn-work, and work another row of points in the same way as the first, as seen in Fig. 77; they should match the first row to a thread. Make two more rows of points (see Fig. 76) with ten drawn threads as before, allowing 48 threads between the two rows of drawn-work. In the centre of this wide space work the shape shown in Fig. 74. The edge of centrepiece is buttonholed all around, as shown in Fig. 77, each stitch over four threads of the cloth. For the open square in each corner, draw four threads and leave four, alternately, then weave the bars and put in the lace stitches as in Fig. 77. The ten threads between the rows of points are cut and drawn, and a double thread run through in the manner shown in Fig. 77. The corner design would make pretty doilies.

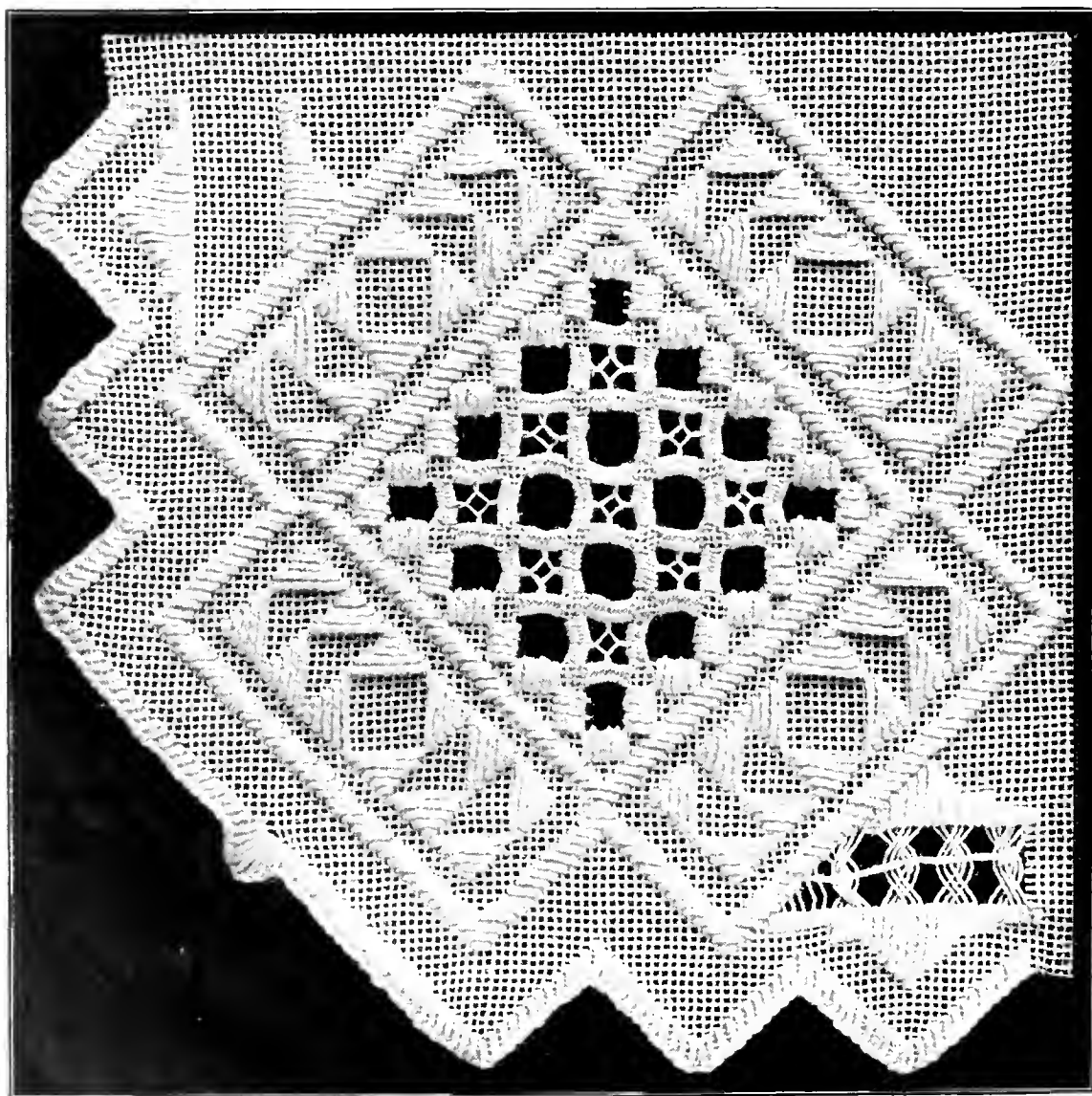


FIG. 77. CORNER OF CENTREPIECE, FIG. 76

Lesson for Centrepiece, Figs. 78, 79, 80

FINE scrim and threads are used for Fig. 78, and all the work is done 7 stitches over 6 threads instead of the usual 5 over 4. Begin work at block just above A, Fig. 79, 140 threads up from front edge of scrim and 35 in from side. Nine squares of 4 blocks each are worked diagonally across corner. At right angles to these 4 more squares are added, and so on all around as shown in Fig. 78. Thirty threads in from this row a single row of blocks of seven stitches over six threads is worked as seen in Fig. 80. Between these rows the threads are cut and drawn in groups of six, and the weaving and lace stitches are done as usual (see Fig. 80). In each corner and point of canvas a Greek cross is outlined by blocks each six stitches over six threads, seven over twelve, and six over six (see Fig. 80). Six threads are cut in each direction at each of the 8 corners of the cross and drawn out. The remaining threads are divided into groups of three and are closely

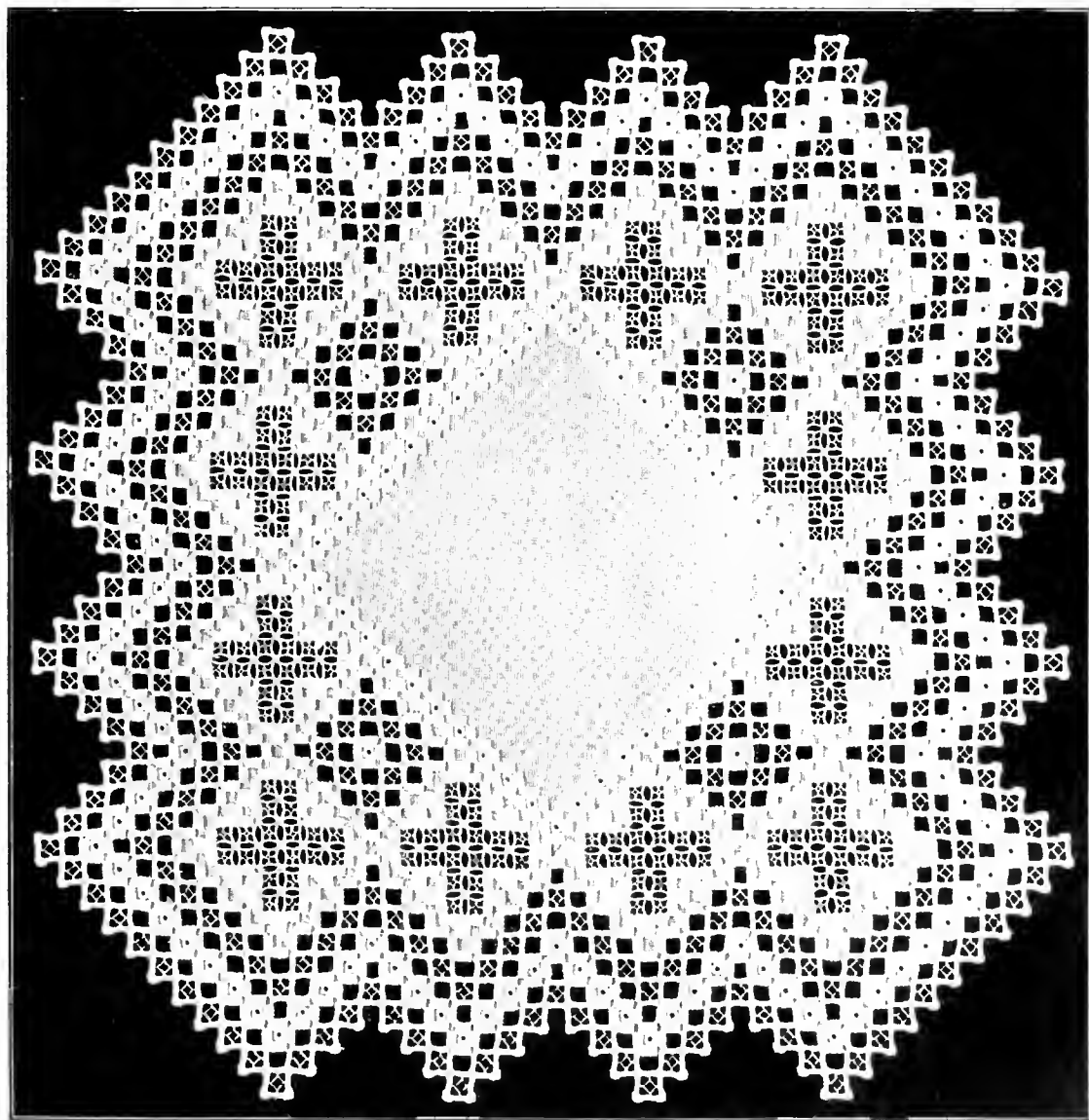
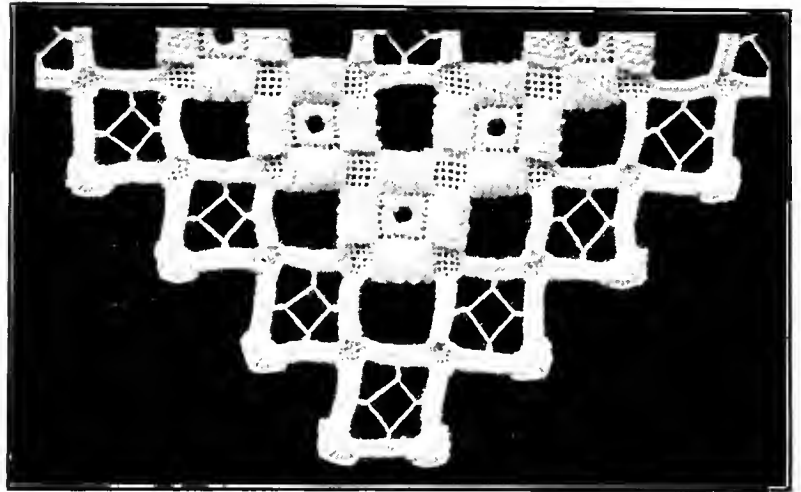


FIG. 78. CENTREPIECE WORKED ON SCRIM. SEE FIGS 79, 80

wound with the working thread as in Fig. 80. When the first bar is wound to its middle the lace stitch (Fig. 18, page 7), is worked in the enclosed square with its stitches drawn tight enough to pull the wound threads apart. The rest of the winding is then completed. This filling is like Fig. 18, except that the threads are wound instead of woven. In each corner of the cloth is a square, a part being shown at A, Fig. 80. Each side of this is a row of 8 blocks. In the centre is a square with



A
FIG. 79. DETAIL OF FIG. 78

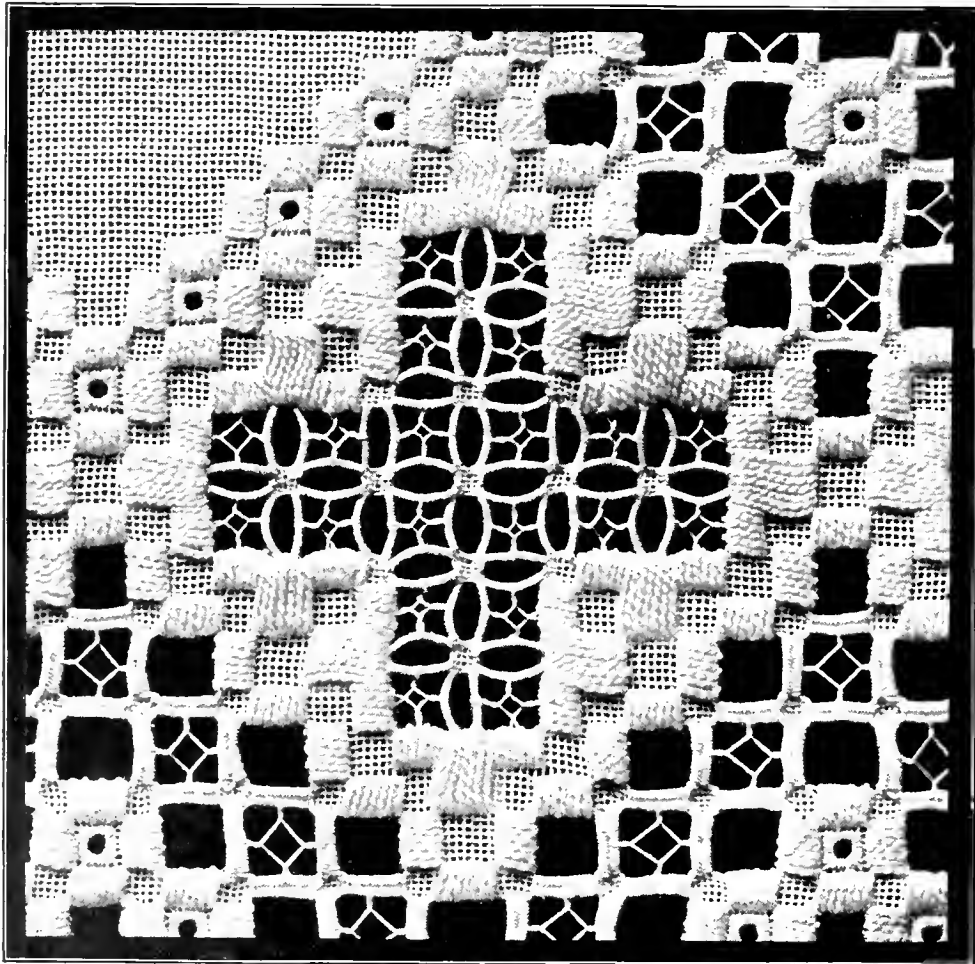


FIG. 80. DETAIL OF CENTREPIECE, FIG. 78

eyelet. The threads in the space between are cut and drawn in groups of six. The weaving is over three and under three and lace stitches are added as in Fig. 80. A band of blocks completes the inner edge (see Fig. 80). The threads of the edge are cut in groups of six, as shown in Fig. 79, woven, and the corners button-holed.

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